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'This ever-recurring Light of the East'

GOPIKAMOHAN BHATTACHARYA
COMMEMORATION VOLUME



Editor
O.P. Bharadwaj

INSTITUTE OF SANSKRIT AND
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KURUKSHETRA UNIVERSITY

1984-85

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O.P. Bharadwaj

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Journals Consulted for Abridgement

N.B. :—*Journals utilised for abridgement for this issue.

AA	Artibus Asiae, Ascona (Switzerland).	English
*AAIHSR	Adhyayana-Anusandhāna, Institute of Higher Studies and Research, Bapu Nagar, Jaipur.	Hindi
AAn.	American Anthropologist, Washington.	English
AArc.	Acta Archaeologica, Budapest.	English
AAs.	Acta Asiatica, Tokyo.	Bi-lingual
*ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona.	English
Ad.	Adab, Kabul (Afghanistan).	Bi-lingual
Adv.	Advent, Pondicherry.	English
AE	Annee Epigraphique, Paris (France).	French
Afg.	Afghanistan, Kabul (Afghanistan).	English
AFIB	Anjomen e Farhang e Iran e Bastan Tehran (Iran).	Bi-lingual
AH	Aryan Heritage, Monthly Journal of DAVS, New Delhi—55.	English
AI	Ancient India, Bulletin of the Archaeological Survey of India, New Delhi.	English
AIS	Assam Information, Shillong.	Hindi
AJ	Antiquaries Journal, London.	English
*AJA	American Journal of Archaeology, America.	English
*AJL	Ajasrā, Lucknow.	Sanskrit
*AJP	Australian Journal of Philosophy.	English
Alo.	Ālocanā, Delhi.	Hindi
AM	Asia Major, London.	English
AMB	Astrological Magazine, Bangalore.	English
Ami.	Amity, Bombay.	English
An.	Anthropologist, Delhi.	Bi-lingual
Ane.	Anekānta, Delhi.	Hindi
Ant.	Antiquity, Cambridge.	Bi-lingual
Anv.	Anveṣaṇā, Research Journal of L.B. Shastri Kendriya Sanskrit Vidyapeetha, New Delhi.	Hindi
Anvi.	Anvikṣā, Jadavpur University, Calcutta.	Bi-lingual
AO	Archiv Orientalni, Praha (Czechoslovakia).	Multi-lingual
AOB	Acta Orientalia, Budapest.	Bi-lingual
AOC	Acta Orientalia, Copenhagen.	English

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AOM	Ars Orientalis, Michigan Publications on East Asia, 104 Lane Hall, The University of Michigan, Ann Arbor, Michigan 48109.	English
*AORM	Annals of Oriental Research, University of Madras, Madras.	Multi-lingual
AP	Aryan Path, Bombay.	English
APak.	Ancient Pakistan.	English
APh.	Acta Philologica Scandinavia, Copenhagen.	English
*APQ	American Philosophical Quarterly, Pennsylvania.	Bi-lingual
AQ	Art Quarterly, Michigan (U.S.A.).	English
AQG	Assam Quarterly, Gauhati.	English
Ar.A	Arts Asiatique, Paris (France).	English
ARB	Asiatic Research Bulletin, Seoul (South Korea).	English
Arc.	Archaeology, New York.	English
Arc.J	Archaeological Journal, London.	English
Arc.R	Archaeological Reports, London.	English
Aryana	Arvana, Kabul (Afghanistan).	Persian
As.B	Asian Studies, Bombay.	English
ASEB	Asiatische Studien Etudes Asiatiques, Bern (Switzerland).	Bi-lingual
ASK	Abhinava Surabhārati, Kanpur.	Sanskrit
ASP	Asian Studies, Quezon City (Philippines).	English
As.R	Asian Review, London.	English
*AUJR	Agra University Journal of Research, Agra.	Bi-lingual
*AURJF	Avadh University Research Journal, Faculty of Arts, Faizabad.	Bi-lingual
*BAHA	Bulletin of Ancient History and Archaeology, University of Sagar, Sagar.	English
BAICE	Bulletin of Sri Aurobindo International Centre of Education, Pondicherry.	English
BASI	Bulletin of the Anthropological Survey of India, Calcutta.	English
BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.).	English
BASPR	Bulletin of the American School of Pre-historic Research, Harvard.	English
BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda.	English
*BCGV	Bulletin of the Chunnilal Gandhi Vidya Bhavana, Surat.	Bi-lingual
BDAC	Bibliographie D.' Archaeology Classical, Rome.	French
*BDCRI	Bulletin of the Deccan College Research Institute, Poona.	Bi-lingual

BDHM	Bulletin of the Department of History of Medicine, Hyderabad.	English
*BEFEO	Bulletin de L' Ecole Francaise D. Extreme Orient, Paris (France).	English
Ber.	Berytus, Copenhagen.	English
Bha.	Bhāratī, Varanasi.	English
*Bhm.	Bhārata Maniṣā, Varanasi.	English
Bh.V	Bhāratavarṣa, Calcutta.	Bengali
BIA	Bulletin of the Institute of Archaeology, London.	English
BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi.	Bi-lingual
BIHR	Bulletin of the Institute of Historical Research, London.	Multi-lingual
*BIMB	Boletim do Instituto Menezes Braganca, Bastora (Goa).	French
BISHM	Bulletin of the Indian Society for History of Mathematics, Uni. of Delhi-110007.	Bi-lingual
BISM	Bhārata Itihāsa Samśodhaka Maṇḍala Traimāsika.	Marathi
*BITC	Bulletin of the Institute of Traditional Culture, Madras.	English
BJ	Bhavan's Journal, Bombay.	English
BJA	The British Journal of Aesthetics, London.	English
BM	Burlington Magazine, London.	English
*BMA	Bulletin of Museums & Archaeology in U.P. State Museum, Lucknow.	English
BMQ	British Museum Quarterly, London.	English
BO	Bibliotheca Orientalis, Leiden.	Bi-lingual
BOML	Bulletin of the Government Oriental Manuscript Library, Madras.	Bi-lingual
BP	Bibliographie De La Philosophie, Paris (France).	Multi-lingual
BPP	Bengal Past and Present, Calcutta.	English
BPSC	Bulletin of the Philological Society of Calcutta, Calcutta.	English
BPWMB	Bulletin of the Prince of Wales Museum of Western India, Bombay.	English
BRA	Bulletin Vanhet Rijks Museum, Amsterdam (Netherlands).	Dutch
*Br.V	Brahma Vidyā, Adyar (Madras).	English
BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta.	English
BS	Bhāratīya Sāhitya, Agra.	Hindi
BSEI	Bulletin de La Societe des Etudes Indochinoises, Saigon.	French

BSL	Bulletin de La Societe de Linguistic de Paris, Paris (France).	French
BSOAS	Bulletin of the School of Oriental and African Studies, London.	English
*BSSS	Bhārati-śodha Sāra-Samgraha, Jaipur.	Hindi
BTLV	Bijdragen Tot Detaal Lan-En Völkerkund, The Hague (Netherlands).	Dutch
Bu.	Buddhist, Colombo (Ceylon).	English
*BV	Bhāratiya Vidyā, Bombay.	English
CAJ	Central Asiatic Journal, The Hague (Netherlands).	Bi-lingual
CAR	Central Asian Review, London.	English
*CASS	CASS Studies, Centre of Advanced Studies in Sanskrit, University of Poona, Poona	English
CC	Chinese Culture, Taiwan, China.	English
CF	Cultural Forum, New Delhi.	English
Cons.	Conspectus, New Delhi.	English
CQ	China Quarterly, London.	English
CR	Calcutta Review, Calcutta.	English
CRB	Commenta ar Van hugo de Groot op de Lex Romana Burgundio-num, Amsterdam (Netherlands).	Dutch
CSSH	Comparative Studies in Society and History, The Hague. (Netherlands).	English
CT	Ceylon Today, Colombo.	English
CUAHS	Calcutta University Department of Ancient Indian History & Culture, Souvenir, Calcutta.	English
*DI	Darshan International, Moradabad.	English
*DT	Dārśanika, Traimāsika, Faridcot.	English
DUS	Dacca University Studies, Dacca.	English
*EA	Eastern Anthropologist, Lucknow.	English
EACS	East Asian Culture Studies, Tokyo.	English
*EI	Epigraphia Indica, Delhi.	English
EO	Ethical Outlook, California.	English
EPH	Etudes Philosophiques, Paris (France).	French
Et.	Ethics, Chicago.	English
ETC	E.C.T., California (U.S.A.).	English
Eth.	Ethnos, Stockholm (Sweden).	English
EV	Epigraphika Vostoka, Moscow.	Russian
*EW	East and West, Rome (Italy).	English
Exp.	Expedition, Philadelphia (U.S.A.).	English
FA	France-Asia, Tokyo.	Bi-lingual
FL	Folk lore, Calcutta.	English
FMJ	Federation Museum Journal, Kuala Lumpur (Malaysia)	English

GA	Gazette Des Beaux-Arts, Paris (France).	Bi-lingual
Gav. A	Gaveṣaṇā, Agra.	Hindi
GCFI	Giornale Critica della Filosofia Italiana, Italy.	English
GI	Glory of India, A quarterly on Indology, Delhi.	English
GK	Gengo Kenkyu, Tokyo.	Bi-lingual
Hib.	The Hibbert, Journal, London.	English
HGST	Hiraga Genna riet son Temps, Paris (France).	French
Hind.	Hindustānī Traimāsika, Allahabad.	Hindi
*HJAS	Harvard Journal of Asiatic Studies, Harvard.	English
*HR	History of Religion, Chicago (U.S.A.).	English
HS	Historickz, Sbornik, Prague.	Czech
HTR	Harvard Theological Review, Massachusetts (U.S.A.).	English
Hum.	Humanist, Ohio (U.S.A.).	English
*IA	Indian Antiquary, Bombay.	English
IAC	Indo-Asian Culture, New Delhi.	English
IArc.	Indian Archives, New Delhi.	English
IAS	Indo-Asia, Stuttgart (W. Germany).	German
IC	Islamic Culture, Hyderabad.	English
*IH	Indian Horizons, New Delhi.	English
IHQ	Indian Historical Quarterly, Calcutta.	English
*II	Indo-Iranica, Calcutta.	Bi-lingual
IIJ	Indo-Iranian Journal, The Hague (Netherlands).	Bi-lingual
IILS	Indian Institute of Language Studies, Patiala.	English
*IJDL	International Journal of Dravidian Linguistics, Kerala, Trivandrum--695001.	English
*IJHS	Indian Journal of History of Science, New Delhi.	English
*IJL	Indian Journal of Linguistics, Calcutta.	English
IJP	Indian Journal of Parapsychology, Jaipur.	English
*IL	Indian Literature, New Delhi.	English
*ILn.	Indian Linguistics, Poona.	English
*IMB	Indian Museum Bulletin, Calcutta.	English
IMR	Indian Museum Review, Delhi.	English
*Ind.	Indica, Calcutta.	English
Inq.	Inquiry, Oslo (Norway).	English
ION	Instituto Orientate de Napoli, Roma.	Bi-lingual
IPC	Indian Philosophy and Culture, Vrindavan.	English
IPQ	International Philosophical Quarterly, New York.	English
*IPQP	Indian Philosophical Quarterly, Poona.	English

IQ	Indian Quarterly, Delhi.	English
IR	The Islamic Review, London.	English
*IS	Indian Studies : Past and Present, Calcutta.	English
*JA	Journal Asiatique, Paris (France).	French
JAA	Journal of Archaeology in Andhra Pradesh.	English
JAAS	Journal of Asian and African Studies, Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo Gaikokugo Daigaku. 4, Nishigahara, Kita-Ker, Tokyo 110.	Bi-lingual
JAHS	Journal of the Andhra Historical Research Society, Rajamundry.	Bi-lingual
*JAIH	Journal of Ancient Indian History, Calcutta University, Calcutta.	English
*JAINS	The Journal of Academy, Indian Numismatics and Sigilography, Indore.	English
*JAn./JSB	Jaina Antiquary/Jaina Siddhānta Bhāskara, Arrah (Bihar).	Bi-lingual
*JAOS	Journal of the American Oriental Society, New Haven (U.S.A.).	English
JAP	Journal of Analytical Psychology, London.	English
*JARS	Journal of the Assam Research Society, Gauhati.	English
JAS	Journal of the Asian Studies, Michigan (U.S.A.).	English
*JASB	Journal of the Asiatic Society, Bombay.	English
*JASC	Journal of the Asiatic Society, Calcutta.	English
JASK	Journal of the Asiatic Society, Seoul (S. Korea).	English
*JASOB	Journal of the Asiatic Society of Bangladesh, Dhaka.	English
JASP	Journal of the Asiatic Society of Pakistan, Dhaka.	English
JAU	Journal of the Annamalai University, Annamalaiagar.	Bi-lingual
JBHS	Journal of the Bombay Historical Society, Bombay.	English
JBRS	Journal of the Burma Research Society, Rangoon.	English
JBRSP	The Journal of the Bihar Research Society, Patna.	English
JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo.	English
JDHB	Journal of the Department of Humanities, University of Burdwan.	English
JEAS	Journal of the East Asiatic Studies, Manila (Philippines).	English

JESHO	Journal of the Economic and Social History of the Orient, Leiden.	English
*JESI	Journal of the Epigraphical Society of India, Dharwar.	English
*JGJKSV	Journal of the Ganga Nath Jha Kendriya Skt. Vidyapeetha, Allahabad.	English
JGRS	Journal of the Gujarat Research Society, Bombay.	Bi-lingual
*JH	Journal of History, Dept. of History, Jadavpur University, Calcutta.	English
*JHR	Journal of Historical Research, Ranchi.	English
*JHS	Journal of the Haryana Studies, Kurukshetra.	Bi-lingual
*JI	Journal of Itihāsa, State Archives, Govt. of Andhra Pradesh, Hyderabad.	English
JIAP	Journal of Indian Academy of Philosophy, Calcutta.	Bi-lingual
*JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan).	Bi-lingual
JICPR	Journal of Indian Council of Philosophical Research, 14-AB Lal Bahadur Shastri Marg, New Delhi-110001.	English
*JICSLs	Journal of Institute for the Comprehensive Studies of Lotus Sutras, Rishsho University, Tokyo (Japan).	Bi-lingual
*JIH	Journal of Indian History, Trivandrum.	English
*JIJ	Jijñāsā : Journal of the History of Ideas and Culture, Jaipur.	English
*JIMAI	Journal of Indian Museum Association of India, Bombay.	English
*JIP	Journal of Indian Philosophy, Holland.	English
*JJVB	Journal of the Jain Vishva Bharati, Ladnu (Rajasthan).	Bi-lingual
JKer.U	Journal of the Kerala University Oriental Mss. Library, Trivandrum.	Bi-lingual
*JKS	Journal of Kerala Studies, University of Kerala, Trivandrum.	English
*JKU	Journal of the Karnatak University, Dharwar.	English
JMA	Journal of the Music Academy, Madras.	English
JMBRAS	Journal of the Malaysian Branch of Royal Asiatic Society, London.	English
*JMSB	Journal of the Maharaj Sayaji Rao University of Baroda, Baroda.	English
JNAA	Journal of the National Academy of Administration, Mussorie.	Bi-lingual

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JNAN	Jñānāmṛtam, Prof. A.C. Swain Felicitation Volume, Utkal University, Bhubaneswar—751004.	Bi-lingual
*JNSI	Journal of Numismatic Society of India, Varanasi.	English
*JOIB	Journal of Oriental Institute, Baroda.	English
*JORM	Journal of Oriental Research, Madras.	English
JOU	Journal of Osmania University, Hyderabad.	English
JP	Journal of Philosophy, New York.	English
*JPHS	Journal of Pakistan Historical Society, Karachi.	English
JPR	Journal of Philosophical Review, New York.	English
JPS	Journal of Polynesian Society, Willington (New-Zealand).	English
JPSK	Journal of Philosophical Studies, Kyoto (Japan).	English
JR	Journal of Religion, Chicago.	English
JRAS	Journal of Royal Asiatic Society of Great Britain and Ireland, London.	English
JRCAS	Journal of Royal Central Asian Society, London.	English
JRS	Journal of Religious Studies, Guru Gobind Singh Department, Punjabi University, Patiala.	English
JRU	Journal of Ranchi University, Ranchi.	English
*JSAOU	The Journal of Sanskrit Academy, Osmania University, Hyderabad.	English
JSEAH	Journal of the South-East-Asian History, Singapore.	English
JSNDT	Journal of the Shrimati-Nathibai Damodar, Thachersey.	English
*JSS	Journal of the Siam Society, Bangkok (Thailand).	English
JSSS	Journal of South Seas Society, Singapore.	Bi-lingual
*JSU	Journal of the Shivaji University, Kolhapur.	English
*JTS	Journal of Tamil Studies, Madras.	Multi-lingual
*JTSL	Journal of Tanjore Maharaja Serfoji's Sarasvati Mahal Library, Madras.	Multi-lingual
JUB	Journal of the University of Bombay, Bombay.	English
JUG	Journal of the University of Gauhati, Gauhati.	English
JUP	Journal of the University of Poona, Poona.	English
JWH	Journal of the World History, Paris.	English
JYI	Journal of the Yoga Institute, Bombay.	English

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Kad.	Kādambinī, New Delhi.	Hindi
KHR	Karnatak Historical Review, Karnatak.	English
KJ	Korea Journal, Seoul.	English
*KJIRSA	Kosal Journal of the Indian Research Society of Avadh, Faizabad.	Bi-lingual
KK	Kāmpila Kalpa, Saugar University, Saugar	Bi-lingual
KN	Kalā Nidhi, Varanasi.	English
KNSAG	Koninklijk Neederlandsch Aadrikskunding Genootschap, Amsterdam (Netherlands).	Dutch
KS	Kant Studien, Koln (Germany).	German
KSDP	Kratkie Soobshchemya O Dokladakh Polevikh Issledo-vaniykh Instituta Arkheologii, Moscow.	Russian
*KSK	Kalā Saurabha, Kharragarh.	Bi-lingual
KSP	Kannada Sahitya Parishad Patrika, Bangalore.	Kannada
*KURJ	Kurukshetra University Research Journal.	Bi-lingual
LD	Light of Dhamma, Rangoon.	English
LEW	Literature East and West, New Paltz (New York).	English
LK	Lalita Kalā, New Delhi.	English
Lin.	Lingua, Amsterdam (Holland).	English
LSEWFAP	Le' Sprack Ende Woord-Book De Frederick De Moutman, Paris (France).	French
LTP	Less Etudes Philophique.	French
Mad.	Madhyamā, Allahabad.	Hindi
Man	Man, London.	English
Marg	Marg, Bombay.	English
*MB	Madhya Bhāratī, Jabalpur.	English
*Mb.	Madhya Bhāratī, Saugar University, Saugar.	Hindi
*MBB	Museum Bulletin, Baroda.	English
*MBH	Maru Bhāratī, Pilani.	Hindi
MBo.	Mahā Bodhi, Calcutta.	English
*ME	The Mathematics Education and Research, Sewan (Bihar).	English
MFAB	Museum of Fine Arts Bulletin, Boston.	English
*MFEA	Museum for Eastern Antiquities, Stockholm (Sweden).	English
Mind	Mind, Oxford (England).	English
MI	Man in India, Ranchi.	English
MIOC	Memories of the Institute for Oriental Culture, Tokyo.	Bi-lingual
MIP	Mother India, Pondicherry.	English
MO	Mysore Orientalist, Mysore.	Bi-lingual
Mon.	Monist, Kalifornia.	English
MM	Metric Measures, Delhi.	English

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MMCP	Magadh Mahila College Patrika, Patna University, Patna.	Bi-lingual
MR	Modern Review, Calcutta.	English
MS	Modern Schoolman, Missouri (U.S.A.).	English
MSP	Marāṭhī Samśodhana Patrikā, Bombay.	Bi-lingual
MUI	Majalla-i-Ulam-i-Islamiya, Aligarh.	Persian
*MUJ	Marathwada University Journal, Aurangabad.	Bi-lingual
MUJG	Magadh University Journal, Gaya.	English
MUSRJ	Meerut University Sanskrit Research Journal, Ghaziabad (U.P.).	Hindi
Mus.	Museum, Belgique (Belgium).	Multi-lingual
Mus. J,	Museum Journal, London.	English
MW	Muslim World, Hardford (U.S.A.).	English
Nat.	Nāṭya, New Delhi.	English
*Nav.	Navabhārata, Prajñā Pāṭhaśālā Maṇḍala, Wai District Satara, Maharashtra.	Marathi
NC	Numismatic Chronicle, London.	English
*NCPA	National Centre for Performing Arts, Bombay House, Bombay.	English
ND	Numismatics Digest from Numismatic Society of Bombay.	English
*NPP	Nāgarī Pracārīṇī Patrikā, Varanasi.	Hindi
*NUJ	Nagpur University Journal, Nagpur.	Bi-lingual
NV	NV men, Leiden (Netherlands).	Bi-lingual
OA	Oriental Art, London.	Bi-lingual
OB	The Orient, Bombay.	English
OC	Oriental Culture, Tokyo (Japan).	Japanese
*OH	Our Heritage, Calcutta.	Bi-lingual
OHRJ	Orissa Historical Research Journal, Bhubaneswar.	English
OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, Leipzig (Germany).	German
*Or.	Orientalia (New Series), Rome.	Multi-lingual
Orb.	Orbis, Louvain (Belgium).	Multi-lingual
Ori.	Oriens, Leiden (Netherlands).	Bi-lingual
OS	Orientalia Sucana, Uppasala (Sweden).	Multi-lingual
OT	Oriental Thought, Poona.	English
OW	Orient/West, Tokyo (Japan).	English
PAPS	Proceedings of the American Philosophical Society, Philadelphia.	English
*PB	Prabuddha Bhārata, Calcutta.	English
PBP	Prajñā-Bhārati, K.P. Jayaswal Research Institute, Patna.	Bi-lingual

Per.	Personalist, Los Angles (U.S.A.).	English
PEW	Philosophy : East and West, Hawai.	English
PH	Philosophy (Journal of the Royal Institute of Philosophy), London.	English
Ph. Q.	Philosophical Quarterly, Scotland.	English
Phr.	Phronesis Assen (Netherlands).	English
Pl.	Psychis International, Moradabad.	English
PIM	Prace I Materialy, Lodzi (Poland).	Polish
PK	Prabuddha Karnatak, Mysore.	Kannada
PKVRJ	The Punjabrao Krishi Vidyapeetha Research Journal, Akola.	English
PO	Poona Orientalist, Poona.	English
PP	Pariṣad Patrikā, Patna.	Hindi
*PPB	Prācya Pratibhā, Bhopal.	Bi-lingual
*PPO	Past and Present, Oxford.	English
PQ	Pakistan Quarterly, Karachi.	English
PR	Philosophical Review, New York.	English
*PRK	Purākalpa, Varanasi.	Hindi
*Pra.	Prajñā, Varanasi.	Bi-lingual
Pre.	Preraṇā, Jodhpur.	Hindi
PRef.	Philosophia Reformata, Kampen (Netherlands).	Multi-lingual
PT	Purātattva, Bulletin of the Indian Archaeological Society, Delhi.	English
PUJ	Patna University Journal, Patna.	English
*PURB	Panjab University Research Bulletin (Arts), Chandigarh.	English
*Pur.	Purāṇa, Varanasi.	Bi-lingual
QJMS	Quarterly Journal of Mythic Society, Bangalore.	English
*QRHS	Quarterly Review of Historical Studies, Calcutta.	English
Que.	Quest, Bombay.	English
RAA	Revenu D' Assyriologie et D' Archacologie Oriental, Paris (France).	French
RArc.	Revue Archaeologique, Paris (France).	French
Ras.	Rasavanti, Lucknow.	Hindi
RB	Rājasthāna Bhārati Sadul Rājasthāni, Research Institute, Bikaner (Rajasthan).	Hindi
RBR	The Research Bulletin of the Rajasthan Archaeology and Museum.	Bi lingual
RCAJ	Royal Central Asian Journal, London.	English
RD	Religious Digest, Talangana (Ceylon).	English
RDDO	Re'pctorire D' art et D' Archacologie, Paris (France).	French
RDSO	Rivista Degli Studi Oriental, Rome.	Bi-lingual

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RHR	Revue de l' Histoire des Religions, Paris (France).	French
RIB	Research Information Bulletin, Delhi.	English
RJ	The Research Journal, Sardar Patel University, Vallabha Vidyanagar.	Multi-lingual
*RJFA	Research Journal of the Faculty of Art, Banaras Hindu University, Banaras.	English
RJPS	Research Journal of Philosophy and Social Sciences, Meerut.	English
RK	Rehnema-ye Ketab, Tehran (Iran).	Persian
RL	Rūpa Lekhā, New Delhi.	English
*Rm.	Ṛtam, Journal of Akhila Bhāratiya Sanskr̥ta Pariṣad, Lucknow.	Sanskrit
RM	Review of Metaphysics, New Haven.	English
RO	Rocznik Orientalistyczny, Warszawa.	Multi-lingual
RRL	Revue Romaine de Linguistiques, Bucharest, Rumania.	Multi-lingual
RSBDL	Recherches Sur La Biographic Du Buddha Dans Les Sutrapitaka Et Les Vinayapitaka Anciens.	French
RUS	Rajasthan University Studies, Jaipur.	Bi-lingual
Sa.	Sacculum, West Germany.	German
SA	Sovietskaya Archaeology, Moscow.	Russian
SAA	Soviet Anthropology and Archaeology, New York.	English
*Sāg.	Sāgarikā, Sagar.	Sanskrit
San.	Sanskṛti, Sagar.	Hindi
Sams.	Samśodhaka, Dhulir (India).	Marathi
Smvid.	Samvid Sanskr̥ta, Traimāsikī, Bharatiya Vidya Bhavan, Bombay.	Sanskrit
Sap.	Saptasindhu, Patiala.	Hindi
*Sar.	Sarasvatī, Allahabad.	Hindi
Sav.	Savitā, Ajmer.	Hindi
SB.	Śodha Bhāratī, Lucknow.	Bi-lingual
SBB	Sura Bhāratī, Baroda Sanskrit Mahavidyalaya, Baroda.	Sanskrit
SE	Sovietskaya Ethnografia, Moscow.	Russian
*SIE	Studies in Indian Epigraphy, Journal of the Epigraphical Society of India, Mysore.	English
SIJ	Sino-Indian Journal, Calcutta.	English
SIB	Studien zum Jainismus und Buddhismus (Gedenkschrift für Ludwig Alsdorf), Alt- und Neu-Indische Studien, Seminar für Kultur und Geschichte Indiens Universität Hamburg.	German
SK	Self-Knowledge, London.	English

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Smb.	Sambodhi, Quarterly Journal of L.D. Institute of Indology, Ahmedabad.	Multi-lingual
SMJ	Sarawak Museum Journal, Sarawak.	English
SN	Saṅgīta Nāṭaka, New Delhi.	English
*Sod. Pat.	Śodha Patrikā, Udaipur.	Hindi
SORIB	Swādhyāya, Oriental Research Institute, Baroda.	Gujarati
SP	Sāhitya Patrikā, Dhaka.	Bengali
SPA	Sammelana Patrikā, Allahabad.	Hindi
*SPP	Śārādā Pīṭha Pradīpa, Dwaraka.	Multi-lingual
SPr.	Sanskṛta Pratibhā, New Delhi.	Sanskrit
SPRJ	Śodha-Prabhā—a Research Journal, Shri Lal Bahadur Shastri Kendriya Sanskrit Vidyapeetha, Shaheed Jeetsingh, New Delhi—110016.	Bi-lingual
SRA	Sanskṛta Raṅga, Annual, Madras.	English
*SS	Sarasvatī Suśamā, Sampurnanand Sanskrit University, Varanasi—221002.	Sanskrit
SSH	Soviet Studies in History, New York.	English
SSoc.	Soviet Sociology, New York.	English
SSP	Sanskṛta Saṅgama, Poona.	Marathi
SSPC	Sanskṛta Sāhitya Pariṣad, Calcutta.	Sanskrit
Suk.	Sukhen, Tehran (Iran).	Persian
SV	Sanskṛta Vimarśaḥ, Hoshiarpur.	Sanskrit
SWJA	South Western Journal of Anthropology, New Mexico.	English
Syn.	Synthese, Dordrecht (Holland).	English
Syr.	Syria, Paris (France).	French
TC	Tamil Culture, Madras.	English
TH	Thaqafatu'l-Hind, New Delhi.	Arabic
Theo.	Theosophis, Madras.	English
Thom.	Thomist, Washington.	English
Trip.	Tripathagā, Lucknow.	Hindi
TTDJ	Tirumala Tirupati Devasthanam Journal, Tirupati.	Bi-lingual
UA	United Asia, Bombay.	English
UAS	University of Allahabad Studies, Allahabad.	English
UB	Uttara Bhāratī, Agra.	English
UJH	University Journal of History, Jabalpur.	English
UPHS	Journal of the U.P. Historical Society, Lucknow.	Bi-lingual
URSSH	University of Rajasthan Studies, Dept. of Sanskrit and Hindi, Jaipur.	Bi-lingual
Va.	Varadā, Bisau, Rajasthan.	Hindi
VA	Vishva-Bharati Annual, Calcutta.	English

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Van.	Vāṇijyotiḥ – Prof. S.R. Das Felicitation Volume, P.G. Department of Sanskrit, Utkal University, Bhubaneshwar – 751 004 (Orissa).	English
*VB	Viśva Bhāratī Patrikā, Shantiniketan.	Hindi
VBQ	Viśvabhāratī Quarterly, Calcutta.	English
VCC	Vivekananda : The Cosmic Conscience, Cuttack.	English
*Vid.	Vidyā, Ahmedabad.	Bi-lingual
Vik. J	Vikram Journal, Ujjain.	Bi-lingual
VIJ	Vishveshvaranand Indological Journal, Hoshiarpur.	English
Vina	Vīṇā, Indore.	Hindi
VJ	Viśva Jyoti, Hoshiarpur.	Hindi
VK	Vedānta Kesarī, Madras.	English
VP	The Vedic Path : Quarterly Journal of Vedic, Indological and Scientific Research, Gurukul Kangri University, Haridwar.	English
*VS	Viśva Sanskr̥tam, Hoshiarpur.	Sanskrit
*VUOJ	Venkateshwara University Oriental Journal, Tirupati.	Multi-lingual
VVRB	Vallabh Vidyanagar Research Bulletin, Bombay.	Bi-lingual
VW	Vedānta and the West, Hollywood (U.S.A.).	English
WB	World Buddhism, Colombo (Ceylon).	English
Word	Word, New York.	English
WZDHB	Wissenschaft Liche Zeitschrift Der Humboldt Universitat zu Berlin.	German
*WZKS	Wiener Zeitschrift für die Kunde Süd Asiens und Archiv für Indische Philosophie, Vienna.	Multi-lingual
YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta.	English
YE	Young East, Tokyo (Japan).	English
YM	Yoga Mīmāṃsā, Lonavla, Poona.	English
ZCSO	Zpravy Ceskoslovenske Spolecnoste Oriental-Sticke (Proceedings of the Czechoslovakia Oriental Society), Prague (Czechoslovakia).	Czech
*ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany).	German
ZE	Zeitschrift für Ethnologie, Braunschweig (W. Germany).	German
ZSAK	Zeitschrift für Schweizerische Archaeologie und Kunstgeschichte, Basel (Switzerland).	German

OUR CONTRIBUTORS

N.B. :—This list includes only the names of the Abstract-makers other than the Authors.

<i>Sr No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
1.	Dr. O.P. Bharadwaj Maharshi Veda Vyasa Professor of Indology & Director, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	O.P.B.
2.	Dr. D.B. Sen Sharma Professor, Institute of Sanskrit and Indological Studies, Kurukshetra University, Kurukshetra.	D.B.S.
3.	Dr. N.D. Ghosh (Retd.) Department of Modern European Languages, Kurukshetra University, Kurukshetra.	N.D.G.
4.	Dr. Parmanand Gupta Reader, Department of Sanskrit, Kurukshetra University, Kurukshetra.	P.G.
5.	Dr. K.D. Shastri Dayanand Professor of Sanskrit, (Retd.) Kurukshetra University, Kurukshetra.	K.D.S.
6.	Dr. S.B. Singh Reader, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	S.B.S.
7.	Dr. S.P. Shukla Lecturer, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	S.P.S.

(xxxvii)

<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
8.	Dr. J.P. Gupta Lecturer, Department of Geography, Kurukshetra University, Kurukshetra.	J.P.G.
9.	Shri N.P. Nawani Technical Assistant, Department of A I H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	N.P.N.
10.	Dr. Kailash Chander Vidyalankar H. No. 1236, Sector 13, Urban Estate, Kurukshetra.	K.C.V.
11.	Dr. Narender Kumar Sharma Reader, Department of Library Science, Kurukshetra University, Kurukshetra.	N.K.S.
12.	Dr. Manjula Rani Girdher Assistant Editor, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	M.R.G.
13.	Dr. A.D. Wadhwa Lecturer, University College, Kurukshetra.	A.D.W.
14.	Dr. A.C. Dass Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	A.C.D.
15.	Dr. Manmohan Kumar Lecturer, Department of History, M.D. University, Rohtak.	M.K.

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<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
16.	Dr. Brajesh Krishna Lecturer, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	B.K.
17.	Dr. G.U. Thite Department of Sanskrit, University of Poona, Poona—411007.	G.U.T.
18.	Ramjiyavan Pande Head, Department of Sanskrit, Triloknath Post Graduate College, Tanda—224190 (U.P.).	R J.P.
19.	Dr. Indu Sharma Reader, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	I.S.
20.	Dr. Brij Mohan Sharma Research Associate, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	B.M.S.
21.	Dr. Arun Kesarvani Lecturer, Department of A.I.H., Culture & Archaeology, Kurukshetra University, Kurukshetra.	A.K.
22.	Dr. Arvind Kumar Vidyalkar Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	A.K.V.
23.	Dr. Vijaya Rani Gupta Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	V.G.

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<i>Sr. No.</i>	<i>Name and Address</i>	<i>Abbreviation used after the article</i>
24.	Dr. D.C. Jain Reader, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	D.C.J.
25.	Dr. Surendra Mohan Mishra Lecturer, Department of Sanskrit, Kurukshetra University, Kurukshetra.	S.M.M.
26.	Dr. Shrikrishna Sharma Lecturer, Institute of Sanskrit & Indological Studies, Kurukshetra University, Kurukshetra.	S.K.S.

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1. Dani, Ahmad Hassan :—*Archaeology in India and Pakistan : Historical Evaluation.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 179-197.

The present paper was first presented at the International Symposium on Archæology at Peshawar in March 82. Here the author surveys the archaeological studies in the sub continent of India and Pakistan. He also indicates some definite lines of further action in the field of archæology.—B.K.

2. Deotare, B.C. and Joshi, R.V. :—*Behaviour of Carbon, Nitrogen and Phosphorus in Archaeological Deposits from India.*

BDCRI, XL, 1981, pp. 95-112.

See Under Sec. XIII.

3. Francis, Peter :—*Early Human Adornment in India Part-I : The Upper Palaeolithic.*

BDCRI, XL, 1981, pp. 137-144.

The present paper deals with early human adornment in India from the archæological finds of the Upper Palæolithic. After discussing about the beads from Patne (Jalgaon district, Maharashtra) and other archæological finds from the excavations of the caves of Kurnool district (Andhra Pradesh), the author concludes that the evidence for human adornment in Upper Palæolithic India is rather scanty, but it is sufficient to establish that India was well advanced in this art at the time. Though it may pale in comparison with the European record, it would appear to be the second most varied assemblage from any region. The fact that these finds were all discovered in the last decade lends optimism that more may be forthcoming.

We also notice that the major bead materials of Europe—shell, bone and tooth were all utilized in India at the same time. Fossils and soft stones have not yet been uncovered, but on the other hand, ostrich eggshell beads are unknown in Europe, and they appear to be very early in India. No decorated ornaments have ever come to light in India from this period, but that engraved decoration was practised is obvious

from the engraved eggshell fragments of ostrich uncovered at Patne. It may also be noted that the archæological evidence for teeth filling, a form of cosmetic mutilation, is the earliest such material apparently uncovered from anywhere. These decorated teeth are thus important evidence in the attempt to build a picture of the adornment of early homo sapiens.—B.K.

4. Gupta, H.O., Pundir, N.K.S. and Tandon, B.N. :—*Physical and Chemical Changes with Atmospheric Weathering of Sand Stone*.

PPB, VIII, Nos. 1-2, 1980, pp. 63-70.

Environment archæology is not only concerned with the presence of components in the environment but also with the general influences and cumulative effects to be drawn from such injurious materials obtained from direct study of climatic condition and chronology. Existence of injurious gases in the environment causes disintegration of rocks, minerals, stones etc. by reacting with moisture forming the respective acids which in turn teaches out on forms respective salts in the matrix of sandstone. These chemical reactions may not only disintegrate the sandstone in the form of salts and silicate but damage the whole mass. Physical forces are also responsible for stone disintegration and termed as physical disintegration whose nature is determined by environmental condition and cumulative effect of sun, rain, wind etc. This article discusses the studies on weathering of sandstone in the form of accumulation of soluble salts, oxides, hydroxide, hydrates etc.—S.M.M.

5. Jayaswal, V. :—*Stone Age Man Around Ranchi*.

JOIB, XXXI, No. 1, 1981, pp. 45-63.

The author conducted archæological explorations in the northern and western parts of the Ranchi district of Bihar. The aim of the exploration work was to determine the nature of the archæological remains of the Stone Age Man in this region. The localities discovered during field explorations are around Chainpur (a small town situated about 45 km. north-west of Gumla), Bishunpur and Ranchi. The search for Pleistocene deposits was made in the basins of the rivers Sankh, Saphi, Kundai and Kisra. The paper contains an account of the river and nullah sections noticed in the area surveyed. Most of the sites have yielded a very limited number of artefacts. On the grounds of technological similarities they may be divided into three groups which have been tentatively termed here as three industries and have been described as such with the help of the tables which mention site-wise distribution of artefact types in different industries. Industry I is associated with the lowermost layer of gravel conglomerate. The types mentioned under this category are chopping-tool, handaxe, sidescraper, flake, prepared

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core, lavallois core, cleaver and diverse. Industry II containing one hundred artefacts comes from nine different localities. Industry III presents a peculiar admixture of flakes and blades. Almost in all the cases they were obtained from surface.—P.G.

6. Jha, V.D. :—*Peculiar Terracotta Figurines from Chalcolithic Eran*, PPB, IX-X, 1981-82, pp. 107-110.

Peculiar terracotta figurines, unearthed from the chalcolithic phase at Eran need special reference. The only complete specimen, round in section, has oblong body with a sort of fork at the anterior. The fork has two horizontally projecting ends. The upturned Posterior has a slight roundish curve at its end. The remaining three incomplete figurines have the posterior identical with the preceding one.

The figure cannot be identified as scorpion or bull simply on the basis of its shape. In matter of details it has no resemblance either with the scorpions executed on the chalcolithic ware at Eran or with the terracottas from Kayatha recognised as stylized bull by Wakankar.

This figurine, with an upturned and slightly incurved short tail, should be identified—anatomically—as stylized antelope. It has close resemblance also with the antelope-figures depicted on the pottery of chalcolithic Eran.—Author.

7. Joshi, R.V., Chitale S.V. et al :—*Archaeological Studies in the Manjra Valley, Central Godāvarī Basin*.
BDCRI, XL, 1981, pp. 67-94.

The Manjra valley includes parts of Ahmednagar, Bhir, Osmanabad and Nanded districts of Maharashtra, Bidar district of Karnataka and Sangareddi and Nizambad districts of Andhra Pradesh. An exploration of the Manjra Valley was conducted in 1977 which envisaged the intensive exploration of the river valley from the view point of the study of its geography, the quarternary geology, palaeontology and the prehistoric cultures. The antiquarian survey of the villages was also carried out. In the present paper a short account of this exploration has been given.—B.K.

8. Joshi, R.V., V.D. Gogte and Kshirsagar, A.A. :—*Chemical Analysis of Bones from Chalcolithic Site at Inamgaon*.
BDCRI, XL, 1981, pp. 113-118.

The chemical composition of buried bone changes with time. This chemical alteration of bone after its burial provides information about its contemporaneity with the other skeletal remains found in the same

deposit. The relative age of a fossil bone can be determined by comparing its chemical composition with that of other fossil bones of known age from the same site and preserved under comparable conditions.

The usefulness of the dating of bones by fluorine analysis was tested on the bone samples from Inamgaon (Maharashtra). Inamgaon is a chalcolithic site with the habitation beginning from Malwa (3600-3400 B.P.) and followed by Early Jorwe (3400-3000 B.P.) and Late Jorwe (3000-2700 B.P.) cultures. The bone samples from all the layers of different cultural periods were collected and analysed for their fluorine, phosphorus, calcium, organic carbon and nitrogen contents. Two bone samples were also collected from the sandy pebbly gravel bed about one metre above the river bed. This gravel bed is of late Pleistocene age. One fresh bone sample was also analysed to compare the results. The result of this study is presented in the paper.—B.K.

9. Kashikar, C.G. :—*Agnicayana : Extension of Vedic Aryan Rituals.*

ABORI, LXII, Pts. 1-4, 1981, pp. 121-133.

The view that the Black-and-Red Ware culture and the Painted-Gray-Ware culture remained isolated from each other in India for a long time and that after a mutual exchange of these cultures the Northern Black-Polish-Ware culture began to appear, is not acceptable. There was an overlapping of Painted-Gray-Ware culture and Black-and-Red Ware culture in Punjab, Doab and adjoining part of Rajasthan since the eleventh century B.C. The use of burnt bricks and the technique of Black-and-Red-Ware Pottery were taken up by the Vedic Aryans from the earlier habitants of the regions occupied by Chalcolithic cultures.

Secondly, the passages from *Śatapatha Brāhmaṇa* which seem to differentiate Vedic Aryans from the indigenous character of the Eastern people as Asuras, can be interpreted in other ways also. Thirdly, Jain doctrines cannot be said to have formed the basis of the mystical sacramental meaning of *agnicayana*. Fourthly, the *agnicayana* was an extension of Vedic Aryan rituals.—A.C.D.

10. Lalit Kumar :—*Timiṅgila Jātaka—A Research.*

PPB, IX—X, 1981-82, pp. 103-106.

There is an inscribed cross-bar from the railings of Bharhut stūpa in the collection of Bhārata Kalā Bhavana, Vārāṇasī. It shows the depiction of *Timiṅgila-Jātaka* in a medallion on the one side of it. According to the inscription and story, the three figures shown sailing in the boat include the one who is called as *Vasugupta*. This trader

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has been identified conclusively as the one who is seen sitting in the middle in the boat that the sea monster is engulfing.

The medallion on the other side of the cross-bar shows a man holding a goad in hand and riding on a mythical animal. This has been taken as the decorative motif, not the *Gaṅgā-Devatā* as identified earlier.—Author.

11. Lalit Kumar :—*A Study of Masons' Mark with Special Reference to Bakaria Kund*,

JASOB, XXVII, No. 2, 1982, pp. 130-136.

A number of symbols or signs have been discovered from the scattered stone blocks of a dilapidated pond called 'Bakaria Kund' in Varanasi. The site can be dated to c. 4th century A.D. The practice of putting such marks as the personal insignia of masons possibly began in third century when they abandoned the early practice of putting their names on their works. This practice was common among the stone-cutters as well as stone-layers to show their skill and the progress of work made by the individual or guilds of masons. A discrimination between the two could be made by their location. The marks which appear on the walls are those of the stone-layers; and those found on the rough surfaces of stone block are belonging to stone-cutters. The marks of the latter would remain concealed in the wall and could be traced out only when found loose or in fallen conditions. On this basis it would have become easier for the supervisor of the works to check not only their progress but also in calculating their wages. Mention may be made that majority of the signs are the derivative of geometrical forms or adopted from *Brāhmi* script.—Author

12. Mehta, R.N. :—*Use of Cutting Tools of Stone in Atharva Veda*.

JMSB, XXX, No. 1, 1981, pp. 111-114.

The *Atharva Veda* indicates the use of cutting tools of stone. In the *mantra yathā Naḍaṁ Kaṣipune Striyaḥ Bhindantyaśmanā* AV. VI. 138.5 and their sharpening in AV. VIII. 4.19.

Indian tradition ascribes the revelation of the *mantras* in *Brhamā-varta* region. Archaeological examination suggests that the Ṛṣis of this region who knew the use of stone tools should be ascribed the Mesolithic-Chalcolithic period.

The examination of AV. VII. 50.5 indicates that the term *samlīkḥitam* has the meaning of writing. In *Brahmāvarta*, this art was known in the Chalcolithic period.

These evidences indicate that the *mantras* were revealed in the period earlier than c. 1800 B.C.—Author

13. Mishra, Ashok Kumar :—*Prācīna Bhārata meṁ Dhātu Takanika. (Metal Technology in Ancient India). (in Hindi).*

Pra, XXVI-XXVII, Pts. 2 and 1, 1981, pp. 171-180.

The invention of metals and their use has been very important in the history of human race. The earliest evidence of the copper technology in Indian subcontinent came from the excavation at Mundigak. It has been established that *Lame coudee* and a copper awl from the excavation are of 3500 B.C. The people of Harappan civilization began casting of copper and some allied metals in two ways : (i) Open Mould casting, (ii) Lost Wax Process. In this note the technology of other metals such as silver, gold, lead etc. has also been given with special reference to pillar at Mehroli.—A.D.W.

14. Momin, K.N. :—*Mesolithic Settlements in Central Gujarat.*

PPB, IX-X, 1981-82, pp. 91-98.

Central Gujarat in Western India, comprises Kheda district and parts of its surrounding districts like Ahmedabad in the northwest, Panchmahals in the west, Baroda and Bharuch in the south.

In Gujarat particularly in central Gujarat Mesolithic men lived and flourished. This fact has been established through explorations and excavations. The excavations at Kanewal in Khambhat taluka of Kheda district and at Tarsang in Panchmahals are of great importance to understand the movement of Mesolithic people in Central Gujarat. The excavation at Kanewal revealed the ecological determinance and fact that the hunting groups were in association with post-Harappan culture of Gujarat. The other excavation at Tarsang proved to be a permanent settlement of Mesolithic man in Central Gujarat.

The major ecological resources like water, tools, stone, rock shelters and animal for hunting were available. Mesolithic tools are similar to those reported from Langhnaj in north Gujarat.

Mesolithic people from parament places like Tarsang in Panchmahals and Langhnaj in North Gujarat moved along with the rivers Sabarmati, Vatrak and the Mahi towards Kanewal lake as rich area in animal life. At Kanewal the hunting group was pre-post-Harappan and even continued to live in later period also.

In Central Gujarat Mesolithic culture existed during 5th millennium B.C. or say holocene to 2nd millennium B.C.—Author.

15. Naseem, Mohd. :—*The Retrospect of Copper Metallurgy in Ancient India.*

Pra., XXVI-XXVII, Nos. 2-1, 1981, pp. 151-155.

The advent of metal has been a major breakthrough in man's technological progress. The origin of copper metallurgy is still not clear. There has been much controversy among the scholars about the birth place of copper. The Indian sub-continent has been placed on the secondary end; they hold that the copper metallurgy technique came to India from West Asia. In this paper an attempt has been made to review the various opinions and then finally to assess them in the light of excavation at Mehrgarh (Baluchistan). Mehrgarh is situated on the bank of Bolan river and at the foot of Bolan Pass in the Quetta Valley. The site has been excavated since 1974. This new research has pushed back the use of copper in Ancient India. Now it has been held that the smelting of copper developed in India independently without any influence from outside.—A.D.W.

16. Rajendran, P. :—*The Palaeolithic Industries of North Kerala.*

BDCRI, XL, 1981, pp. 154-164.

The exploration work conducted by the author in the different parts of Palaghat and Malappuram districts of north Kerala has resulted in the discoveries of many Stone Age industries, and it has placed Kerala for the first time on the Palaeolithic map of India. Fourteen prehistoric sites have been discovered from the region of which five are Palaeolithic while the remaining nine are Mesolithic. In the present paper these sites are described briefly.—B.K.

17. Rao, Hanumantha D. :—*A Rare Early Sculpture from Mārkaṇḍa Distt. Chanda (Maharashtra).*

JOIB, XXX, Nos. 3-4, 1981, pp. 279-282.

The village Mārkaṇḍa, locally known as Mārkaṇḍī or Deo Mārkaṇḍa (Distt. Chanda, Maharashtra) is an important centre in Vidarbha region because of its sacred situation and also of its monumental edifices. Several temples have been built and dedicated to Śiva, Mārkaṇḍa, Mṛkaṇḍa (father of Mārkaṇḍa), Yama etc. The present sculpture in question is one of the datable evidences at the place. The bas-relief under study is a rare example, as not only it represents the family scene of Śiva but also contains a short label inscription over its flattered top. The panel which depicts the figure of Śiva, Pārvatī, Skanda and a lady attendant, a homely scene perhaps at mount Kailāśa, is nothing but

Somaskandamūrti Śiva. From the style of carving and also the palaeographic evidence, the sculpture can be assigned to a date not later than 6th-7th centuries A.D. The present panel clearly shows that the sculptural activity existed at the Mārkaṇḍa much earlier than the standing temples of 10-12th century A.D. and it also points out the potentiality of the site.—B.K.

18. Sonawane, V.H. :—*Rotary Quern Quarry at Kakachia.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 306-310.

Kakachia is a small village situated on the left bank of the river Mahi, at a distance of about 10 km. to the south-west of Lunawada in the Panchmahals district of Gujarat. The exposed sand-stone bed-rock, here, gives the evidence of stone-mining activity specially for the production of rotary querns. The mined area revealed negative impressions of several removed thick circular stone blocks. The diameter of these negative blocks ranges from 40 to 70 cms. with thickness varying from 10 to 20 cms. The typical step-like cutting of the bed-rock developed as a result of the working technique adopted by the early miners of Kakachia. It seems after cutting a sufficiently wide and deep ditch into the rock, circular blocks were cut along the side of the ditch. These blocks were then separated from the parent rock by skillfully chiselling horizontally into the rock along its, plane of cleavage, through the opening provided by the ditch. In this way series of circular blocks were cut and detached from the exposed bed-rock.

In the second stage, the removed circular blocks might have been converted into a pair of happer (upper stone) and neither (lower stone) as the component parts of the rotary quern by further neat chiselling.

On the basis of inscribed memorial stones, one of which dated to Samvat year 1410 (1354 A.D.), found at the site, suggests that during 14th century mining was going on. But the possibility of earlier and later dates for these activities also cannot be ruled out. Owing to its specialization, Kakachia industry might have served as the main centre for supplying rotary querns to its neighbouring areas during medieval period. This is the only stone-mining centre known so far which gave the evidence of circular blocks directly removed from the mine for the production of rotary querns.—Author.

19. Tiwari, V.K. :—*Pottery Yard and its Functions in the Excavation.*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 157-162.

In deciding the cultural sequence of a site, in a chronological order, the archaeological evidences such as numismatic, epigraphical, datable ceramics and other finds are of immense value. At times when the site

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does not yield aforesaid datable material, the ceramic remains are of vital significance. Under these circumstances, the effective functioning of pottery yard is indispensable. In this paper attempt has been made to visualize the significance of the pottery yard and the work done there. Defining pottery yard, describes its size, parts and locations near the site. Also provides details of the methods of storage of pottery in the yard. Also provides techniques of clearing pottery as well as methods of selection of worthwhile objects. The rejected pottery is dumped in a pit dug for this purpose. The useful remains are repaired through different techniques of restorations, for further preservations.— N.K.S.

20. Trivedi, S.D. :—*Purātāttvika Sthala Sironakhurda (Sironkhurd the Archaeological Site). (in Hindi).*

BMA, XXV, Pt. 2, 1980, pp. 57-62.

The present paper throws light on the archaeological finds in the village Siron Khurd, situated at a distance of twenty kms. from Lalitpur district headquarters in the region of Bundelakhanda in U.P. In ancient times the place was known as Siyadonī and was connected with a main trade route. In tenth century A.D., the Governor Uṇḍabhaṭṭa was living here which shows that it was an important administrative centre. The author describes in brief the inscription of tenth century, recovered from here, and ruins of different Brahmanical and Jain temples and a number of sculptures. He also compares this ancient site with another famous centre now known as Deogarh.— B.K.

21. Tusa, Sebastiano :—*Notes on Some Protohistoric Finds in the Swāt Valley (Pakistan).*

EW, XXXI, Nos. 1-4, 1981, pp. 99-120.

In recent times many protohistoric graveyards have been discovered along the valley and in the surrounding areas of Swāt-river in Pakistan. The author describes the findings from these graveyards which are datable to a long period beginning with the 2nd millennium of Maurya period upto first century A.D. It has been found that at least many protohistoric settlements continued to exist un-interruptedly on the sides of the river. All these settlements were situated on the foothills along the valley from where there was transition from hilly to mountainous terrain. The settlements had in common the exploitation of agricultural potential of the area rather than the strategic-defensive possibilities as was to happen later in historic times. It appears probable that the situation in these settlements was not that of nomadic tribes in a permanent state of conflict, on the other hand, one of peaceful co-existence between various village communities dedicated to agrarian and pastoral activities.—D.B.S.

22. Yadav, Soberan Singh :—*Newly Discovered Painted Rock-Shelters At 'Chitwa-Dongari'.*

PPB, IX-X, 1981-82, pp. 99-102.

The painted rock-shelters of Chitwa-Dongari are situated in Rajanandgaon district of Madhya Pradesh. There are three rock-shelters in south eastern slope of the mid-Maikal range, where paintings are executed, within the shelters. The paintings are placed both on the rear walls and on the ceilings with red ochre pigments. The paintings range in size from 13 cms. to 51 cms. Most of the figures are associated with the agricultural life, which is the unique representation in the painted rock-shelters of Chhattisgarh region. One of the interesting figures, is that of a donkey-rider bearing a long *chogā* with a typical Chinese face which shows towards Chinese community. On the basis of the anthropomorphic details, ornamentation and geometrical design, it may be surmised that the paintings belong to the early historic times.—Author.

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23. Agrawala, Ratnachandra :—*Tanesar Mahādeva kī Guptottara Yugīna Pratimāṇ Eka Vivecana*. (*The Idols of Tanesar Mahādeva of Post Gupta Period*). (in Hindi).

SP, XXX, Nos. 3-4, 1982, pp. 76-77.

Tanesar is situated at a distance of about three miles from Prasad village on Udaipur-Kesaryaji highway. Twenty five years ago, here, in Śiva temple, about a dozen of idols were found. Some of these have been stolen and smuggled to such countries as England and America. These idols are excellent in artistic point of view.—A.D.W.

24. Ali, Rahman :—*Śālaśikhara—An Interpretation*.

PPB, IX-X, 1981-82, pp. 63-68.

The term *śikhara* was established in the *vāstuśāstras* of 6th century A.D. denoting the superstructure of the temples. The texts like the *Īśānaśivagurudeva-paddhati* devotes a detailed chapter on the description of the *Śikharas*. This term has been used in the *śilpaśāstras* in two folds which invites our attention.

Apart from the texts the extant temples preserve different styles of the *śikharas* out of which the most popular were curvilinear (in the shape of mountain Kailash or Meru) and vagon-vault or barrel roof (*śālaśikhara*) *śikhara* as described also in the epics. Some of the early types are known from Buddhist monuments at *Sāñchī*, Bharhut, Mathura, Ghantasala and Jaggeyapetta. These Buddhist reliefs of c. 2nd cent. B.C. to 4th century A.D. prove the fact of its practice in North India.

Apart from these, the pre-Gupta temples at Besnagara (Vidisha) and Nagari (Udaipur, Rajasthan) probably were crowned by the vaulted-roof (*śālaśikhara*). It was a period of experiments for *Nāgara* and *Drāviḍa* superstructures.

It is noteworthy that most of the superstructures are found in North India but it was during the post-Gupta period when this style was dropped for nearly two centuries due to the political instability in the North whereas in the South it was favoured by the Pallavas jealously. Later on in 8th cent. A.D. when the Gurjara-Pratihāras succeeded in establishing their supremacy in the North and besides their political achievements they

made indigenous experiments in the field of art. The *śālaśikhara* reappeared to crown the *garbhagṛha* of the temple particularly in *Gopagiri* region. The temple No. 20 at Batesur (District-Morena) and Teli-kā-Mandir (Gwalior fort-Gwalior) exhibit the proto and its matured forms under Mihir Bhoja, the *Pratīhāra* King (836-888 A.D.).

Its experiment in pre-and post-Gupta periods as well as the extant, remains of *Pratīhāra* temples lead us to presume that the *Śālaśikhara* superstructure was first attempted in North India particularly in *Daśārṇadeśa* or *Madhyadeśa* and then spread to other parts of the country like Orissa etc. It was dropped with the fall of the Gurjara-*Pratīhāras* in North but in South it has been more elaborated with different *Bhūmis* and other ornamental schemes for a considerably longer period.—Author

25. Bajpai, V.K. & Srivastava, M.C. :—*Jaina Art and Architecture of Madhya Pradesh*.

PPB, VIII, Nos. 1-2, 1980, pp. 37-50.

Madhya Pradesh is perhaps the richest state in India as the repository of Jaina art and architecture. Here is a chronological sequence based upon a critical and complete survey of Jaina art in M.P.; beginning with the pre-Christian era down to the 18th century A.D. In the process the description of temples, images and sculptural pieces preserved in different museums as well as those scattered along the different sites have all been taken into account. This carefully executed survey throws light on the activities of Jaina art and religion which continued right from 4th century A.D. to date.—S.M.M.

26. Banerjee, P. :—*Popular Hindu Gods in Central Asia*.

SV, I, Pt. 1, 1973, p. 144.

Śaivism seems popular in central Asia. It is certified by the excavation at Pionjikent in Tadzhikistan, U.S.S.R. and in the Eastern Turkistan. A dancing Śiva has been represented on a wall-painting found at Piandijikent by A.M. Belenitsky in 1962. The work is ascribable to the 7th cen. A.D.

An interesting figure of Lord Śiva with three heads occurs on a painted wooden panel from Dandan-uliq in the Eastern Turkistan discovered by Sir Aurel Stein. Several other gods of Śaiva pantheon including Gaṇeśa, Kārtikeya, Mahākāla and Indra occur in Central Asian Art.

A combined *Ekapāda-Gajasamhāramūrti* of Śiva from Kizil is a painted clay figure ascribed to c. 8th century A.D.

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Śaivism, like Buddhism seems to have found way to middle Asia principally through Afghanistan, though Kashmir's role in this respect is also very prominent.

An important Śaivic antiquity of the Gāndhāra is the Trimūrti-image of the 2nd cen. A.D. from Charasadda. Another composite figure representing Mihira, Viṣṇu and Śiva is depicted on a Nicolo-seal of c. 500 A.D. A manuscript shows Gaṇeśa and Brahmā, Viṣṇu and Śiva, constituting what is called Hindu Trinity. This leaf of 8th-9th cen. A.D. is found in Roco (Eastern Turkistan).

In 1956 the Russian scholar A.N. Berushtam discovered in Tadjikistan, a fragment of Kharoṣṭhi inscription which has been translated by J. Harmatta as 'Nārāyaṇa be victorious 15'. On Palaeographic grounds the inscription is attributed to the 2nd-1st cen. B.C. If the Nārāyaṇa here can be taken as the same god of Hindu mythology then it would tend to show the spread of Vaiṣṇava cult in central Asia quite early.—R.J.P.

27. Biswas, Krishna :—*Some Divine Images of Bengal : With Extra-Indian Affiliation.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 223-227.

From iconographical point of view a few Brahmanical images of Bengal bear certain affinities with the deities found in neighbouring countries like Nepal, Burma etc. These Bengal images exhibit some interesting features and they are also shared by certain images of adjacent countries. The present paper describes a few such images from Bengal which includes the images of Śiva, Sūrya and Viṣṇu.—B.K.

28. Chemburkar, Jaya :—*Śākta Iconography in the Kālikā Purāṇa.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 101-115

The *Kālikā Purāṇa* describes the icons of various manifestations of the goddess Śakti. The various features of the icons which draw our attention are : (1) formidable appearance of the goddess, (2) number of her arms, (3) three eyes, (4) lolling tongue, (5) matted or dishevelled hair, (6) crescent moon on her forehead, (7) coils of serpents' garland of skulls and an *akṣamālā* round her neck, (8) skin of tiger worn by her, (9) her weapons, (10) a pot-sherd or a cup of skull in her hand, (11) her nudity, and lastly (12) her standing or sitting on a corpse or corpses of Śiva. These goddesses combine in their personality all the different traits that would satisfy the manifold demands of the manifold worshippers. In these icons there is thus a syncretism of beliefs of the tribal people, religion, magic and philosophy.—Author

29. Collins, C.D. :—*Elephanta and the Ritual of the Lakuliśa-Pāśupatas*.

JAOS, CII, No. 4, 1982, pp. 605-617.

The large rock-cut temple dedicated to Śiva on Elephanta Island in Bombay harbour is one of the most important monuments of Indian Art. The present paper is a brief survey of some of the relationship between Elephanta reliefs in the light of ritual practice and doctrine. The study is based on standard literary sources, e.g., the *Rāmāyaṇa* and the *Mahābhārata* Epics, the *Matsya*, the *Vāmana* and *Liṅga Purāṇas* and the works of Kālidāsa, the *Pāśupata Sūtra* (PS) with its commentary *Pañcārtha bhāṣya* (PB) by Kaundinya, the *Gaṇakārik* (GK) with its commentary *Ratnaṭikā* (RT). One of the sculpted images at Elephanta has been identified as a Yogic figure of Lakuliśa, the 28th and last incarnation of Śiva, and the founder of Lakuliśa Pāśupata sect of Śaivas.

The first relief encountered upon entering Elephanta through the right side of the main east portico depicts Rāvaṇa shaking Mountain Kailāśa upon which Śiva and Pārvatī are seated. The following three sculpture-panels at Elephanta—Śiva as a Yogi, Śiva dancing and Śiva slaying the demon Andhaka have connected themes in *Vāmana Purāṇa*. The *Liṅga Purāṇa* connects Śiva as a Yogi. The narrative in *Meghadūta* shows the dance of creation preceding the dance of destruction in the same order as it is found at Elephanta. In the West portico, opposite to the slayer of Andhaka relief is the Marriage of Śiva and Pārvati scene, Kālidāsa in *Kumārasaṁbhava* describes Śiva in his dire vesture before he was transformed into a gentle bridegroom. The Marriage of Śiva is likewise connected with the next panel, Śiva as Supporter of Gaṅgā. *Mahābhārata* mentions both Pārvati and Gaṅgā as spouses of Śiva.

The descent of Gaṅgā and the next narrative relief, Śiva as half-female and half-male are paralleled in the *Mahābhārata* in terms of creation.

The final relief at Elephanta shows Śiva and Pārvatī on Mountain Kailāśa, the scene being in damaged condition is difficult to be identified but it is domestic *tableau* with a child held by an attendant in the background. This is connected with an episode described in *Matsya Purāṇa*.

The sectarian affiliation of the Temple points to the Lakuliśa Pāśupatas of which the ritual texts PS and GK are available. These are used to explain in what way sectarian ritual might have related to the sculptural and architectural scheme of Elephanta.—A.D.W.

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30. Das, D.R. :—*The Lingarāja Śiva Temple at Bhowanipur (Orissa)*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 65-82.

The present paper describes the Liṅgarāja Śiva temple of Bhowanipur in Cuttack district of Orissa. The author discusses the structural characteristics of the temple, images and decorative motifs on its walls. The temple is dated to c. 900 A.D. on stylistic grounds.—B.K.

31. Deo, S.B. :—*Some Aspects of the Study of Beads*.

BMA, XXVI, 1980, pp.21-26.

See Under Sec. XI.

32. Dublay, Suniti :—*Civil Architecture as Reflected in the Gāhāsattasāi*.

JOIB, XXXI, No. 2, 1981, pp. 135-140.

The *Gāhāsattasāi* is a collection of *Muktakas*, i.e., an anthology of stray verses having no mutual connection. The text has been ascribed by tradition to the king Hāla of the Sātavāhana dynasty. Though the focal point of the *Gāhāsattasāi* is romance, it incidentally refers to houses, villages, and cities etc. It provides a lot of material regarding the plan of houses, villages and cities. The author tries to co-relate these informations with archaeological evidence as well as literary evidence wherever possible.—B.K.

33. Dvivedi, V.P. :—*Ivory Carvings a Source of Indian Art and History*.

BMA, XXVI, 1980, pp. 5-12.

Ivory has always had a special fascination for the artists and craftsmen because of its light weight and yellow shine. Antiquity of Indian ivory carvings goes back to Harappan times. The epigraphical references show that in ancient India one artist could easily work in more than one medium without any inhibition.

From literature we learn that by the time of the epics the profession of ivory carvers was well organised and developed.

The archaeological data confirms that ivory was much more popular in Harappan cities than stone. The long gap between the end of Harappan culture (c. 1700 B.C.) and early historical period (c. 5th cent.

B.C.) is reflected in ivory finds also. In this period the ivory articles are almost negligible. However, finds of small stylised ivory figurines excavated from Taxila, Rupar, Nagda, Ujjain, Prabhaspatan and Avra datable to 6th-4th cent. B.C. are most interesting.

It is surprising to note that not many Mauryan ivories have been found in excavations despite the fact that it was a prosperous period. However, literary evidence of *Arthaśāstra* shows that ivory was a prized item during this period and there were strict regulations about its purning.

It is an established fact that the Indian ivory carvings were being exported to other countries in the first century B.C. The discovery of a large hoard of ivories at Begram in Afghanistan confirms the importance of trade and cultural contacts between the Indo-Afghanistan and Greco-roman world.

We find very little material by way of Gupta period ivory carvings. However, the later Gupta period has left behind a number of ivories of exquisite workmanship. The Kashmir region was quite a productive centre of ivory carvings during the 8th cent. A.D.

Thus the ivory carvings played an important role in Indian art history and help us to fill many lacunae and strengthen theories established by other arts. — B.K.

34. Ghosh, Sankar Prasad: — *Lord Rāghaveśvara and His Abode*.

JH, III, 1982, pp. 51-58.

Nadia district in West Bengal occupied a unique position in the cultural and religious life of Mediaeval Bengal. In the said period there developed a distinct culture in Nadia. Apart from some distinctive arts and crafts temple culture flourished here. Even today there are about one hundred mediaeval living temples having different architectural phraseology. One of them is the temple of Lord Rāghaveśvara Śiva (represented by a phallus made of black basalt) in the village Dignagar.

The foundation plaque incorporated in the temple speaks that the temple was erected by Rājā Rāghava of Nadia in 1669 A.D. Rāghava was the descendant of Bhaṭṭanārāyaṇa, the chief of the five Brāhmaṇas brought from Kanauj by Adīśūr the king of Bengal. The history of the royal house of Nadia is found in Rajib Lochan Sarma's *Kṣitīsavaṃśāvalī-carita* the lone historical literature in Sanskrit in early Mediaeval Bengal.

Rāghaveśvara temple with its *cār-cālā* superstructure is the richest among the living terracotta temples of Nadia. Two fa cadés of the temple,

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from the base to the cornice, vibrate with diverse forms—divine, human, animal, vegetal and geometric. A big number of terracotta panels represent the panorama of a society almost forgotten today. The plaques showing the local chief in procession with his officials and soldiers, the half inclined Zamindar enjoying wine and appreciating the performance of the dancing girl, the gentleman offering necklace to his lady love, the erotic figures, the hunting scene, the drummer, the dancer, the trumpeter, the figures of Muslim soldiers and the religious scenes give us glimpses of the life of the people of this region in the seventeenth century. The temple supplies materials for a kind of social history of the place which could not be had otherwise.—Author.

35. Joshi, M.P. & Srivastava, V.N. :—*An Introduction to the Narendra Nagar Metal Sculptures*.

BMA, XXV, Pt. 2, 1980, pp. 53-56.

The present paper brings to light for the first time nine metal sculptures from Narendra Nagar (Tehri Garhwal, U.P.). With two doubtful examples the rest of these sculptures bear characteristic features typical of South Indian metal sculptures. It seems that the present sculptures are the legacy of the pilgrims and priests who came to the holi land of Badri and Kedar from South India and settled here permanently from time to time.

All these sculptures are cast in mould and are in round, as is usual with south Indian metal sculptures. In some examples there is plasticity and naturalism in the execution of physiognomical details while in others there is stiffness and conventionalism in modelling and stylization in ornamentation. The examples include a human head, image of standing Rāma, Śiva and a male deity, two Natarāja images, two images of Pārvaṭī in seated and standing postures and an image of winged female. These images are datable roughly from 9th cent. to 17th cent. A.D.—B.K.

36. Joshi, Maheswar, P. :—Lāli (?)—*A Unique Sculpture from Kumaon*.

EW, XXXI, Nos. 1-4, 1981, pp. 131-132.

In course of his exploratory work in 1979-80 in Almora district (Kumaon) the author discovered a stone sculpture in a badly mutilated form. It is wrought frontally with a massive masculine form, seated on a stool with a pedestal. Both the feet are placed on the pedestal with hands placed on the knees. The details of facial expression, hair style, drapery etc. are not clear but the protruding belly, typical of the Yakṣa figures is clearly visible. The villagers wrongly identify it as a

female and call it *Lāli* or younger maid but it bears resemblance with *Yakṣa* though it cannot be said with certainty whether the figure represents a king or a dignitary or for that matter a *Yakṣa*.—D.B.S.

37. Lalit Kumar :—*A New Viṣṇu Pillar from Banaras.*

BMA, XXIX-XXX, 1982, pp. 45-48.

A new *Viṣṇu* pillar has been reported from the village called *Susvāhī* in Varanasi. This is the third pillar so far known to us; other two were discovered from the Rajghat now housed in Bhārata Kalā Bhavana, Banaras Hindu University. On the comparative study of the figural representations on the four sides of these pillars, the present one has been dated to the last quarter of the fifth century A.D. The figural representations in relief on all the four sides of this pillar include *Viṣṇu*, *Nṛsiṃha*, *Trivikrama* and *Govardhanadhārī Kṛṣṇa*. The representations of the latter two aspects are the new introductions; whereas the depiction of *Trivikrama* is the earliest representation in this region. Further, it has been tentatively suggested that these pillars were created to glorify the different exploits of *Viṣṇu* by the Vaiṣṇavites of Banaras.—Author.

38. Lalit Kumar :—*A Note on a Matsyāvatāra Panel.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 134-136.

The museum of the Ancient Indian History, Culture and Archaeology Department of Banaras Hindu University houses an interesting damaged part of the back slab of a big *Viṣṇu* figure which was unearthed in course of excavations at Rajghat. In this sculpture the *Matsyāvatāra* is represented by huge fish carrying on its back four columnar objects. This type of representation of *Matsyāvatāra* has never been reported earlier. Since every aspect of an Indian sculpture was made with a definite meaning, the association of these columnar objects with the fish incarnation of *Viṣṇu* must have certain symbolical import. The sculpture at issue shows four columnar objects carried by a fish, which the author of the present paper inclines to identify as symbolically representing four Vedas.—B.K.

39. Lalit Kumar :—*A Small Buddha Image in Bharata Kalā Bhavana and its Probable Dating.*

RJFA, III, 1982, pp. 115-120.

There is a small Buddha image (Ht. 0.42m) in the collection of Bhārata Kalā Bhavana, Banaras Hindu University, Varanasi. This image shows marked Kuṣāṇa features and at the same time emergence

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of Sāranātha idiom viz., diaphanous drapery. Curiously enough the *Saṃghāti* resembles with Roman *toga* of heavy material as seen in the Gandharan Buddha images. On the stylistic ground the image has been dated to the last quarter of fourth century A.D. The image hails from Varanasi and has been considered as the earliest Buddha image to witness the emergence of Sāranātha idioms.—Author.

40. Maity, S.K. :—*My Pilgrimage to Ajantā*.

JH, III, 1982, pp. 1-28.

The caves at Ajantā offer an instructive field for the study of the evolution of rock-cut architecture; nevertheless, the paintings maintain an exalted height and enthrall the spectator by their rich beauty, superb expressiveness, colour scheme etc. Infact, the paintings have stood the test of the highest art—standard of mural painting.

The twenty nine temples were first made known to the outside world by Hiuen-Tsang, a Chinese pilgrim of the seventh century. The author describes the religious background of twenty nine caves in detail. Thereafter he points out about the artist monks. One by one they would show their sketches, and commune together in low voices, their hopes, fears and technical difficulties, and their ambitions for the progress of the great work. Lastly, he discusses about the women of Ajantā. The picture of 'the Dying Princess' is in the sixteenth cave which shows the drooping form of a woman attended by other women and the composition has rhythmic flow of line that conveys the poignant story. The Ajantā masters use woman as their best decorative asset with brilliant zest, and extraordinary knowledge. Woman is the finest achievement of their art and obviously its most admired theme.—J.P.G.

41. Malandra, G. Hockfield :—*Māra's Army—Text and Image in Early Indian Art*.

EW, XXXI, Nos. 1-4, 1981, pp. 121-130.

The *Māravijaya*, a pivotal episode has been depicted differently in Indian relief sculptures. Here a well-known Gāndharan relief illustrating this very scene, now available in Freer Gallery in Washington D.C, has been examined in the context of stylistic and textual traditions. A close scrutiny of the relief and available texts reveals that Buddhacarita's description of *Māravijaya* probably inspired the above relief as it bears close resemblance with the textual description. The author discusses many other reliefs depicting this theme from the first century A.D. onwards comparing them with the descriptions found in the *Nidānakathā*,
CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

Mahāvastu, *Lalitavistara* and *Buddhacarita*. He comes to conclusion that only Mathurā and Gāndhāra reliefs bear some resemblance with the specific texts which might have inspired the artists.—D.B.S.

42. Mathpal, Yashodhar :—*Evidence of Prehistoric Man-made Shelters in Central Indian Rock Paintings*.

BDCRI, XL, 1981, pp. 119-123.

In the mesolithic period, started some 10,000 years ago, man was living both in caves and in the open. In India he was living in the sandstone country of central India, mainly caves and rock shelters. Here game animals and plant food were available in abundance. Of this last phase of prehistory, man has left not only thousands of microlithic tools in every occupied shelter but also a rich treasure of cave paintings which depict practically every aspect of his life and society. There are several rock paintings at Kathodia, Bhimbetka, Lakhajaur and Pachmari which depict men and women standing or sitting inside the rock shelters or busy in different kinds of activities inside the *huts*. These rock paintings are the evidence of prehistoric man-made shelters in central India.—B.K.

43. Nagarach, B.L. :—*Hanumān Temple at Pañchakhobalā District Panchamahals (Gujarat)*.

JOIB, XXXI, No. 1, 1981, pp. 89-91.

The Hanumān temple at Panchakhobalā is originally a Śiva temple. It consists of plan of a sanctum, an *antarāla* and a *sabhāmaṇḍapa* with three *ardhamandapas*. In elevation the temple shows from bottom upwards buried *bhittas*, *Jādyamba* decorated with lotus petals, *karnikā*, *grāsapaṭṭikā*, *rājasenā*, *vedikā*, *kākṣāsana*, lintels and *chādyā*. The roofs of the sanctum, *antarāla* and *maṇḍapas* have collapsed. The sanctum enshrines a Śivaliṅga. The sanctum door-way is embellished with three *Śākhās*. The pillars of the *sabhāmaṇḍapa* are decorated from bottom upwards with *ghaṭapallava*, leaf designs, a median band of diamonds and another band embellished with *kīrtimukhas*, deer etc. The architraves of the ceilings of the *maṇḍapas* are decorated from bottom upward with stencilled foliage, ascetics, acrobats performing *śirṣāsana*, trees, seated bulls, reading disciples, war scenes, seated deities etc. The door-sill of the sanctum is carved with a *mandaraka* in the centre flanked on either side by a *kīrtimukha*. In the end, the author gives a list of ruins lying around the temple. On the north-east corner inside the *sabhāmaṇḍapa* is enshrined a modern image of Hanumān which is in active worship. It is known as Hanumān temple.

The *jaṅghā* (wall portion) of the sanctum is carved with a single band of sculptures of which a niche, a bearded ascetic in *añjalimudrā* and four-armed Indra standing in *tribhaṅga* and carrying *aṅkuṣa* in his upper right hand are in their original position. The temple is datable to c. 11th century A.D. on the basis of architectural and sculptural styles. It is an important monument of the Solanki style of temple architecture in Gujarat.—P.G.

44. Naidu, S. Sripathi :—*An Early Choḷa Temple at Laddingam.*

Jl, VIII, No. 1, 1981, pp. 65-76.

Laddingam, a village in Chittoor district is situated three miles to the north-west of Punganur. It was a part of Tract known as Perumbanappadi ruled by Banas. This region was raided by a Nolamba in the reign of the Bana king Banavidyadara. The conquest was undertaken by the orders of a Ganga chief. After a series of changes Āditya (871-907 A.D.), a Choḷa king who defeated the last Pallava ruler Aparājita. The present paper gives a brief history of this region and that of the temple at Laddingam. Some drawings and pictures have been given to illustrate the various points. A.D.W.

45. Nath, Amarendra :—*An Image of Uṣṇīṣavijayā from Sokh-nor.*

EW, XXXI, Nos. 1-4, 1981, pp. 135-138.

In the Kanen province of the People's Republic of China, a walled enclosure near Khara-Khoto was discovered on the right bank of Owang-gol river which flows south of the salt lake of Sokh-nor. The site yielded only a few objects, including a good number of drawings and prints on paper. One of them is a torn piece of paper which contains a line drawing of a deity to the left of which is an incomplete drawing of an animal. Upper section contains three incomplete impressions in Tibetan characters, on the reverse side are two faint Chinese seal impressions in red. The picture forms a part of central Asian collection of the National Museum, New Delhi. After careful analysis the author has identified the deity with the Buddhist deity of *Uṣṇīṣavijayā*, one of the emanations of Dhyānī Buddha Vairocana. The image appears totally with the description of the deity in the *Sādhnamālā*.—D.B.S.

46. Nema, S.R. :—*A New Hoard of Gold Coins of Gāṅgeyadeva.*

PPB, VIII, Nos. 1-2, 1980, pp. 33-36.

A new hoard of gold coins of the Kalachuri ruler Gāṅgeyadeva, discovered from the village Tingamali in the Khairagarh Tahsil of

Rajnandagaon district of M.P., at present deposited in the Govt. Treasury at Khairagarh, further confirms the historical fact that Gāṅgeya-deva of Tripuri once held sway over Dakṣiṇa Kośala (modern Chhatisgarh) before the rise of the Kalachuries of Ratanpur. The hoard contains four gold coins, six ear ornaments and eleven measure weights. The coins weighing 4 gms. each and measuring from 1.8 cm. to 1.9 cm. have on the obverse the name of king as *Śrīmad Gāṅgeyadevaḥ* in *nāgarī* character in 3 lines. The reverse contains the figure of four armed *Lakṣmī*. The ear ornaments were probably worn by both men and women of those days. The hoard throws light on social and economic conditions prevailing in the region in the eleventh century. It is concluded that Kamalarāja of the Ratanpur branch might have got circulated the coins of Gāṅgeya-deva in Khairagarh region. Plates of illustration of the findings are also given.—S.M.M.

47. Panda, Shishir Kumar :—*The Temple of Medieval Orissa : A Socio-Economic Study*.

JAIH, XIII, Pts. 1-2, 1980, pp. 137-146.

Temples as place of worship, formed a part of the daily life of the medieval Orissan society. Yet they seem to have had a wide social relevance and they catered to the socio-religious needs of a large section of the new rural people. In the present paper socio-economic aspects of temples have been discussed. The social base of eroticism in temple sculptures have also been discussed. The paper describes the role of temples in state's economy, temples and state's expenditure and the endowments to the temples including lands, lamps and other objects. The temple's role as landed magnets, as an employer, as a consumer and as a bank have also been discussed.—B.K.

48. Pandey, Lata Prasad :—*Himachal meṅ Viṣṇu aura Sūrya Pūjā (Viṣṇu and Sun Worship in Himachal)*. (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 33-38.

See Under Sec. XII-B.

49. Parimoo, R. :—*Dated Rāgamālā from Rāadhanpur (Meṣakarṇa and Muftāhusarūr)*.

JOIB, XXX, Nos. 3-4, 1981, pp. 231-250.

Not many *Rāgamālā* paintings have been obtained from Gujarat region so far. Therefore, the discovery of a dated set of *Rāgamālā* paintings in a musical treatise in Gujarātī language from within Gujarat, is highly significant.

The manuscript was written at the behest of Joravarkhan Babi, the Nawab of Rādhapura in the year 1896 VS (1839 A.D.). Rādhapura was one of the princely states in Gujarat ruled by the house of Babis. The manuscript consists of 170 folios of written matter and painted pages. There are 84 full page paintings, thus large bulk of it is devoted to painting. The author of the manuscript introduces himself as Trikamlal, Mangrol Bandarkar, who belonged to Nāgara caste of Vadnagar. The script is Devanāgarī. What is noteworthy about the manuscript is the imagery of paintings depicting personifications of the *rāgas* which strictly follows the textual description.

The present *rāgamālā* is probably the last example of *rāgamālā* set of paintings full of vitality in contrast to the very pedestrian paintings of musical modes produced elsewhere in the 19th century. It is also the only literal portrayal of Meṣakarna's system in Gujarat within the restrictions imposed by textual variations due to the process of translations. This Gujarati text has enabled to focus attention on the existence of a Persian version of Meṣakarna's text, namely *Muftāhusarūr*, which has not been listed in the published lists of musical texts so far.—B.K.

50. Punia, D.S. :—*New Evidence of Pre-Kushan Sculpture from Gurgaon District (Haryana)*.

EW, XXXI, Nos. 1-4, 1981, pp. 133-134.

In the small town of Hathina in Gurgaon district a railing pillar of red sandstone measuring 57" × 10" was discovered. The weight of the pillar is supported by a main figure probably of a *Yakṣa*, standing *samabhaṅga* pose. The figure is two armed, the right arm being straight holding *dhotī* and the left carrying some indistinct object. Above the figure is the depiction of Māyādevi's dream about the birth of the lord Buddha. The relief seems to represent the clan of Bhārut and probably belongs to the Śuṅga period. Another railing pillar was discovered in Bhādasa village in Gurgaon district. The male figure standing in *samabhaṅga* pose on goat like animal with fish tail appears to be that of a *Yakṣa* and probably belongs to the same period.—D.B.S.

51. Rao, C V. Ramachandra :—*Two Telugu Coda Temples at Krishnapatanam in Nellore District*.

JI, VIII, No. 1, 1981, pp. 96-107.

The history of Telugu Codas points out that though they had always been feudatories of some imperial power and ruling over a small

kingdom, they played a significant role in the politics of the day in South India. Their contribution to the art and culture of the day is significant. The prime minister of the state Kavibrahma Tikkana Somayaji was himself a great scholar. He translated *Mahābhārata* into Telugu and wrote a number of books in Telugu. The Telugu Coda also contributed greatly to the temple building activity. They built a number of temples. Many of these have disappeared because of the ravages of time and many more have been destroyed by Muslims. Inscriptions reveal the existence of such temples at Nellore as the temples of Śalleśvara, Agaśaileśvara and Nagareśvara built respectively by the weavers, the goldsmiths and the merchants. The only two temples in Nellore which have been in continuous existence since Telugu Coda times and in good condition are the Raṅganāyakaśwāmī temple and the temple of Irukalamma. The other temples of Telugu Coda times are to be found in Krishnapattanam, 25 km. East of Nellore, namely, the Manuma-Siddheśvara and the Veṇugopāla. The present paper describes the architecture of these temples. The author recommends to bring these two temples under the Ancient Monuments Prevention Act.—A.D.W.

52. Rao, D. Hanumantha :—*The Sculptural Wealth of Saṅgameśvara Temple at Kudavalli Alampur Taluq (Mahabubnagara District).*

Jl, VIII, I, 1981, pp. 44-64.

The temple is situated at the confluence of Krishana and Tungabhadra rivers. The distance is roughly 20 km. North-East of Alampur. Its remote situation and non-availability of regular transportation facility are the main causes for not gaining popularity among masses. But the epigraphical evidences indicate that right from Chalukyan period down to the medieval period it attracted the attention of several ruling families and the pilgrims from far off places. Epigraphical records reveal that permanent arrangements have been made by certain rulers for free transportation of visiting pilgrims across the rivers. It appears that after medieval period, the temple started losing its importance. However, the architectural grandeur, the artistic merit and the ideal location at the confluence of the two rivers which take a northerly turn (*uttara-vāhini*) after confluence contribute to its importance and to gain its popularity in scholarly world. The temple stands as an example of Chalukyan art and architecture. It is the only example so far known of Chalukyan period having a profusely decorated *adhiṣṭhāna* with varieties of sculptures all around having so many *Yakṣa*-figures depicted in various attitudes. The temple may be dated to 7th-8th century. — A.D.W.

53. Rao, G. Satyanarayana & Reddy, Y. Gopala :—*Agni—Some Interesting Images.*

JI, VIII, 1, 1981, pp. 77-85.

Agni, the god of fire, is the greatest manifestation of energy. He is one of the three deities of Rgvedic Pantheon and is considered as the mediator between men and gods, as protector of men and their homes and as witness of their actions. The gradual decline in the popularity of Vedic sacrificial cult affected the status of Agni in the hierarchy of gods and in the wake of Purāṇic mythology he was relegated to the office of a Lokapāla. In mythological personification, he appears as a son of Aṅgīras, as a king of the pitṛs or Manas, as a Marut, as a grandson of Śāṇḍila, as one of the seven sages, during the reign of Tamasa. In the *Viṣṇupurāṇa*, Agni is called as Abhimāni, the eldest son of Brahmā. Swāhā is his wife and by her he had three sons : Pāvaka, Pavamāna and Śuci and they had 45 sons. Metaphorically, Agni represents *rajoguṇa*. The goat, his *vāhana* is also a symbol of *rajoguṇa*. The present paper is an interesting study of the images of Agni from Someśwara Temple at Ponugal and other places.—A.D.W.

54. Rao, Manjushree :—*Iconographic Notes : Kārttikeya and Harihara.*

PPB, VIII, Nos. 1-2, 1980, pp. 89-92.

Two sculptures respectively of Kārttikeya and Harihara collected from Varakhedi, district Raisen, M.P., now on display in Birla Museum, Bhopal are described. The former made of dark brown sandstone and measuring 79×72×30.5 cms. bears some remarkable features of late Gupta art (8th cent. A.D.). The latter carved in red sandstone and measuring 48×85×31 cms. conforms to the description of various Purāṇas and *Devatā mūrti-prakaraṇa*. Its getup and ornaments are reminiscent of the post-Gupta art which entered this sculpture of early medieval period, i.e., 8th-9th century A.D. The sculptures are given in plates.—S.M.M.

55. Reddy, Y. Gopala :—*The Exterior Architectural and Artistic Embellishment of the Kākatīyan Temples.*

JI, VIII, No. 1, 1981, pp. 108-135.

The Kākatīyas entered Āndhradeśa during the time of Eriya as commanders of Rāṣṭrakūṭas in 9th and 10th century A.D. and established themselves as powerful chiefs there. The western Chālukyas of Kalyāni defeated Rāṣṭrakūṭas in 995 A.D. The disintegration of western Chālukyan empire gave chance to Rudradeva to assert his

independence. Successors of Rudradeva through their energetic and able rule extended their empire over the entire Telugu speaking region. Then all of a sudden during the reign of Pratāparudradeva Muslims knocked at the gate of Warrangal. The glory of the Kākatiyas vanished. The Kākatiyas were the great builders. The temples, forts and canals constructed by them which are intact even to day in testimony of their intense building activity.

Kakatiyan temples are found at Warrangal, Bayyaram, Bekkalu, Burugugudda, Ghanpur, Garla, Kothpalli, Katakshapura, Kondiparti, Kanapur, Jakaram, Jalalpuram, Pillalamarri, Palampet, Pammi, Nagulapadu, Nagunur, Neconda. Sirigonda, Srishailam, Tripurantakam, Ainavolu, Vaddemanu etc. An attempt is made here in this paper to study the elevational architectural embellishment of these temples.—A.D.W.

56. Sankalia, H.D. :—*Antecedents of the Harappan Art or Beginning of Art in the Indus Valley.*

BDCRI, XL, 1981, pp. 145-148.

The excavations at Mehargarh, which is situated on the Bolan River (at the foot of the Bolan Pass, connecting the Indo-Pakistan continent with Afghanistan and Western Asia), not only succeeded in tracing back the beginnings of civilization in the Indus Valley to a period before 6000 B.C. at the site, but gave us the first glimpses of artistic effort.

It was only Mehargarh (MR.VI), the southern most site that numerous human figurines, and pottery—fine and ordinary were found produced on a mass scale, for export to sites in Baluchistan, Iran and Western Asia. This site (MR.VI) is dated to about 3000-2600 B.C., and is the last in the cultural development at Mehargarh. A typical site of the Harappan Civilization lies near by at Rehman Deri.

The human figures, recovered from Mehargarh (MR.VI), show several new features which are not found in the later figures from the Indus Civilization. In the present paper these human figurine are described in brief.—B.K.

57. Santra, G. :—*Temple Art of Midnapur And Its Contribution To Eastern School.*

JH, II, 1981, pp. 116-119.

Temples of Midnapur reveal a character of its own. Being a border district lying all along the coast of the Bay of Bengal, Midnapur

district occupies a vital position of immense importance in many respects. Making a synthesis of the southern and eastern architectures of India, specially in the field of temple art, it had survived in the face of two powerful architectural waves flowing from the east on its own course and from the south through Orissa in the form of Hindu-Buddhist architecture. The assimilation of the so-called classical designs of the South and West with the indigenous style characterised the temple architecture of Midnapur district fully rural in character which enriched the 'Eastern School' of Architecture to a great extent.

Cultural movement gives ample opportunity to reconstruct much of the past and to visualise the political, social, intellectual, economical and religious customs of the country as ages rolled on. The building art in India is mainly based on Buddhist faith from the Christian era. Art and architecture of Gāndhāra, Mathurā and Amarāvati explain and justify the religious spirit assumed in that particular region.

The destructions caused by the invaders, mainly the Muhammadans must not be over looked. In spite of all these drawbacks, Bengal brought a renaissance in the field of art and architecture and produce a new school known as the Eastern School which gave the Hindu-Buddhist culture a stronger impetus to create the Greater India. Thus, Bengal occupied an important position in Indian architecture with a new era of its own.

On the other hand, Orissa with Konark, Bhuvaneswar and Puri in her lap has been dominating the Indian architectural world for many years having temples of its own style and formed 'Orissa School'. From the political point of view, Midnapur district may be classified as neutral zone. The temples of Midnapur are mostly made of bricks and grained laterites in the rocky region in western sides of Midnapur temples. J.P.G.

58. Shah, U P. :— *Some Minor Jaina Deities—Mātrkā-s and Dīkpāla-s.*

JMSB, XXX, No. 1, 1981, pp. 75-100.

In Jaina iconography there are several minor deities who are not worshipped in Jaina shrines but who sometimes figure in reliefs, in ceilings or on walls, pillars, architraves etc. of Jaina temples or are invoked and worshipped in Jain rituals.

According to paurāṇika accounts Śiva created a Śakti—Yogeśvarī to prevent the blood of *asura* from falling on the ground. Other gods headed by Viṣṇu created their Śakti to help Śiva. These seven śaktis, namely Brahmāṇī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī,

Indrāṇī and Cāmuṇḍā, are known as the Mātṛkās. *Varāhapurāṇa* raises the number to eight by including Yogeśvarī in the list. In the same way the eight Mātṛkās are referred to in the *Sarasvatī-Kalpa* of Bappabhaṭṭi Sūri (8th cent. A.D.). In it there are two names—Caṇḍikā and Mahālakṣmī which are not mentioned in the list as cited above. Further, iconography of each of the Mātṛkās, according to Jaina sources, is given.

The worship of *Dikpālas* in rituals, especially the *pratiṣṭhāvidhi*, is a common feature to both Hindu and Jaina texts of post-Gupta period. *Dikpālas* worshipped in the rituals and represented in Jaina temples are borrowed from Hindu traditions.—M.R.G.

59. Shaligram, Pradeep Kumar :—*Prācīna Bhāratīya Mudrāṇi para Aṅkita Śrī Lakṣmī kī Pratimāḥ* (Images of Śrī Lakṣmī on the Coins of Ancient India). (in Hindi).

Śod, Pat., XXIII, Pt. 2, 1981, pp. 73—77.

See Under Sec. IV.

60. Sharma, I.K. :—*Brahmanical Architecture During the Sātavāhana Period in Andhra*.

Jl, VIII, No. 1, 1981, pp. 28-43.

See Under Sec. VI.

61. Shashi, Devidata :—*Ekaliṅga Māhātmyam ke Sandarbha meṁ Kailāśa purī kī Pañcamukhī Ekaliṅga* (Five-faced Ekaliṅga of Kailāśapuri with Reference to the Importance of Ekaliṅga). (in Hindi).

SP, XXXIII, Nos. 3-4, 1982, pp. 63-72.

Ekaliṅga temple is situated at a distance of 21 kms. from Udaipur on the Udaipur Nathadwara highway. According to *Ekaliṅga Māhātmyam* the worship of the single supreme power leads to mokṣa. *Liṅga* is symbol of the supreme power and a Divine symbol represents Lord Śiva. It has been asserted that worship of *liṅga* has been since the birth of human being on the earth. This article presents the history of Ekaliṅga of Kailāśapuri in brief.—A.D.W.

62. Shukla, S.P. :—*Relics of Ancient Art from Pehowa*.

PURB, XI, Nos. 1-2, 1980, pp. 69-88.

The author presents a study of the terracottas and sculptures discovered at Pehowa. The extant art relics range in date from the

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Gupta period down to the medieval times and may be classified into three groups—(i) Gupta art remains, (ii) Medieval sculptures (c. 8th-9th century A.D.) and (iii) Medieval Sculptures (c. late 9th to 11th century A.D.). The paper contains the description and the iconographic significance of a few selected sculptures and architectural members detailed in separate groups. The study reveals the cultural significance attached to this ancient but very little known site in the domain of Indian art. The terracottas and sculptures reveal the existence of a brick temple during the Gupta period and a few one subsequently. The three pieces including a Viṣṇu-image, unfinished door-surround and an image of Revant are marked with degenerate art tradition and as such assignable to the period between late 9th to early 11th century A.D. The author draws our attention to the invasion of Mahmud of Gazni in A.D. 1014 which might explain the abrupt stoppage of art activity at Pehowa. The richness of art remains at Pehowa suggests that the site is bound to yield more sculptures and architectural members and even plinths of ancient temples if a systematic archaeological excavation is performed there. The antiquity of Pehowa remains yet to be proved by the spade of an archaeologist.—P.G.

63. Singh, Harihar :—*Kumbheśvara Temple at Kumbhāriā.*

JOIB, XXXI, No. 2, 1981, pp. 195-200.

Kumbhāriā, a holy Jaina place, is situated about one and a half km. from Ambaji in the Banaskantha district of Gujarat. Its antiquity as a Hindu site may be traced to the remote period. The historical testimony, however, only carries us as far back as the 11th century A.D. when the region came under the sway of the powerful Solankīs of Gujarat. During the Solankī period it became an important centre for building activity. The present paper describes in detail a Śaiva temple of those days. It fully discusses temple's sanctum, *maṇḍovara* with its three parts *vedibandha*, *jaṅghā* and *Varaṇḍikā*; *Śikhara*, *door-frame*, *udumbara* and *raṅgamaṇḍapa* etc. The temple was built sometime in the late 12th century.—B.K.

64. Singh, Sheo Bahadur :—*Āditya (Sūrya) and his Rare Image.*

VII, XIX, Nos. 1-2, 1981, pp. 220-225.

In the early Vedic age the number of Ādityas is indefinite varying from six to eight but in the later Vedic period their number is fixed as twelve. The history of the deity is traced from the Vedas, Brāhmaṇas, Purāṇas and Epics.

Sūrya images are in abundance throughout India but the separate image of Āditya is very rare. However, such an image of Āditya

(Sūrya) is found at Thanesar (Kurukshetra University Museum) with broken head, seated in *padmāsana* on a chariot, drawn by seven horses along with the charioteer Aruṇa. The god holds a vase and a rosary in his hands, and the image belongs to c. 10th-11th century A.D. It is a remarkable sculpture in the domain of art and iconography.—Author.

65. Singh, Tahsildar :—*Golāmaṭha. : An Unpublished Kalacuri Temple at Maihar.*

PPB, IX-X, 1981-82, pp. 47-54.

Maihar (district Satna, Madhya Pradesh) is a significant historical place in Baghelakhaṇḍa. There is a well-preserved temple, one of the very few extant temples of Kalacuri period, locally known as Golāmaṭha. It is a *saptaratha prāsāda* consisting of *garbhagṛha*, *antarāla* and *mukhamanḍapa*. The *jaṅghā* is divided in two tiers. The lower comprises *apsarās*, *aṣṭadikpālas* and *Sarasvatī*, *Durgā*, *Gajāsurasamhāra Mūrti-Śiva* (on west, north & south *bhadrās*) while upper exhibits beautifully modelled *mithunas*. The *śikhara* is *navabhūmika*.

The *garbhagṛha* door-way is *catuṣśākhā* and adorned with *dvārapālas*, *Gaṅgā*, *Yamunā*, *Saptamātṛkā*, *Navagrahas* and *Mahākāla* and *Nandī*.

The pillars and pilasters of *mukhamanḍapa* show a feature on there brackets namely *gandharva-mithunas* flying and holding various musical instruments. After minute observation of iconographic details and architectural features and elements of decorative repertoire the Kalacuri temple may safely be dated back to mid 10th cent. A.D.—Author.

66. Sitapati, P. :—*Art and Sculpture in Śrī Venkaṭeśwara Swāmy Temple, Tirumalai.*

Jl, VIII, No. 1, 1981, pp. 1-12.

Śrī Venkaṭeśwara Swāmy's temple at Tirumalai (SVST) in Chittoor district of Andhra Pradesh is a famous temple. It is located in the valley of the seven hills. The presiding deity is Śrī Venkaṭeśwara. Devotees, however, have worshipped the Lord as *Harihara-mūṛthy*, *Subramanya Swamy* and even as a manifestation of the *Devī* form. In this paper, the art and sculpture of this world famous shrine is indicated briefly illustrating the study profusely with rare and speaking pictures.—A.D.W.

67. Sitapati, P. :— *Temple Bronzes of Śrīśailam.*

JI, VIII, No. 1, 1981, pp. 86-95.

Śrīśailam is a celebrated hill-town famous for its śaivite temple. The presiding deity is Śrī Mallikārjuna and the Lord's consort is Śrī Bramarambikādevī. The temple is one of the well known dwādaśa Jyothirliṅga temples. Shrine for Śrī Bramarambikādevī is famous as one of the *aṣṭādaśa mahāśakti pīṭhams*. It is a detailed study of the bronzes of the famous temple.—A.D.W.

68. Sitapati, P. :— *The History of Śrīśailam Śrī Mallikārjuna Swāmy Temple.*

JI, VIII, No. 2, 1980, pp. 1-16.

Śrīśailam is a celebrated hill-town in Kurnool district of Andhra Pradesh with an ancient temple. The presiding deity of the temple is Śrī Mallikārjuna and the Lord's consort is Bramarambikādevī. The temple is one of the *dwādaśa Jyothirliṅga* temples. The shrine of Bramarambikādevī is known as one of the *aṣṭādaśa mahāśaktipīṭhams*. Śrīśailam area has been a thick impregnable forest area for centuries which became accessible to the other parts of India only recently. Śrīśailam hill has been known as Śrīparvata in the *Mahābhārata* and the *Agnipurāṇa*.

The present paper gives a traditional history of Śrīśailam on the basis of Śrīśailam Kaiḥyat recorded by Dayapati Narayana Rao.—A.D.W.

69. Sonawane, V.H. :— *Rock Paintings at Tarsang, Gujarat.*

JOIB, XXXI, No. 3, 1982, pp. 293-299.

Tarsang, a small village about 30 km. north-west of Godhra in Pañcamahals, gave the first evidence of rock paintings in Gujarat. These paintings are drawn in red colour on natural cave walls, projected hoods of caves or hollows and niches developed by weathering of the granite boulders of the Maheshwari and other hillocks near Tarsang.

Hunting scene depicting deer, hunters and possibly animal like a rhinoceros belong to Mesolithic period, dated on the basis of excavated material obtained from Tarsang rock-shelter. The second group of paintings includes four geometrical motifs arranged in a crescentic formation. Each motif is basically composed of two concentric circles

enclosed by triangular petals. The space between the circles is filled by the vertical hatch lines. They look like a sun flower. In third group symbols like *Tri-ratna*, *svastika*, sun, moon, *triśūla* and lamp were found. Second and third groups are ascribed to a period extending from 300 B.C. to 100 A.D. on the basis of engraved Brahmi letters found in association with these groups. The fourth group depicting cow and a calf belongs to early centuries of Christian era. The fifth group consists of floral plants in railing. Because of the association of Śāṅkha script it is dated to Gupta or post-Gupta period.—Author.

70. Sonawane, V.H. :—*Some More Sculptures from Kaleśvarī Dist. Panchmahals, Gujarat.*

PPB, IX-X, 1981-82, pp. 55-62.

Siva temple situated in the midst of the Valley is the earliest structural remains of Kaleśvarī. Out of the several images, sculptures of *Naṭarāja*, *Śakti-Gaṇeśa*, *Mahiṣamardinī*, *Kṣemaṅkarī*, *Ghaṇṭākarnī* and *Dikpālas* could be regarded as excellent pieces, chiselled by master artist, who has excelled in finishing to the point of perfection in the idiom of 10th century metropolitan style. Eight-armed *Naṭarāja* is dancing in *cotura* mode to the tunes of drums in a graceful *Bhujāṅgatrāsa*. His left leg is in *Kuṭṭita* pose. In another sculpture *Gaṇeśa* is seated on a cushion in *Vāma-lalitāsana* with his consort on his left thigh. The eight-armed *Mahiṣamardinī* is depicted in a vigorous *pratyālīḍhāsana* thrusting a *triśūla* in demon's chest who is issued out in human form from the animal one. *Kṣemaṅkarī*, a form of *Durgā*, is seated on the back of her lion in *ardhaparyāṅkāsana*, while the *Ghaṇṭākarnī* stands in a graceful *dvibhaṅga* posture. Besides these, Kaleśvarī has given a beautiful set of ten *Dikpālas*, *Apsarās* and *Vyāla* figures. Thus Kaleśvarī exhibits some of the lesser known and rare iconographic forms. These are executed with an incredible mastery of chiselling which shows a striking delicacy and refinement of composition. It is now recognized that the 10th century specimens attained a level of perfection and grace unknown earlier and lost to a great extent in later ages. The sculptures from Kaleśvarī are witness to this fact.—Author.

71. Srivastava, V.N. :—*Bead-Collection in the State Museum, Lucknow.*

BMA, XXV, Pt. 2, 1980, pp. 47-50.

The fascinating craft of bead-work was a very favourite subject in a number of countries and it has managed to linger on even to this day as a living tradition. The tradition of bead-craft in our country extends

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deep into dim past. Quite a large collection of beads exists in the State Museum Lucknow hailing from different parts of the state. The author presents here a brief survey of this bead-collection. He deals with their material, shapes, sizes and designs very briefly. It is difficult to date these beads (their number is more than 15000) for want of exact archaeological context, yet on the basis of shapes, sizes and the technique, they can be roughly placed from atleast 7th century B.C. downwards.—B.K.

72. Subrahmanyam, R. :—*A Brahmanical Structure at Nāgārjunakoṇḍa*.

JI, VIII, No. 1, 1981, pp. 13-27.

Till the discovery of structural temples at Nāgārjunakoṇḍa, it was believed that the Pallavas were the first to adumbrate the style. Any brick structures with apsidal end was immediately identified as Buddhist structures. The recent finds of early structural remains in brick at Kudali Saṅgameśwaram, Vīrapuram and Siddheśwaram established that the Sātavāhanas were perhaps the first to inaugurate the first structural shrines and install *liṅgas* in them. The shapes of structures were square, rectangular or apsidal. It is well known that Vedic sacrificial altars were constructed in various shapes based on the stipulation of *Śulba Sūtras*. The three Agnis had different shapes of kuṇḍas. The present paper gives a detailed description of Brahmanical structures discovered during the author's excavations at Nāgārjunakoṇḍa.—A.D.W.

73. Sundaram, K. :—*The Siṃhāchalam Temple*.

JI, VIII, No. I, 1981, pp. 136-140.

The Siṃhāchalam temple is situated on a hill 800 feet above the sea level, at a distance of 10 miles from the north Viśākhāpatnam. The presiding deity is Varāha Narasimha, popularly known as Siṃhādri Appanna. This temple was probably founded in 9th century A.D. Its cultural influence extends from the godāvarī to the region of Mahānadī. Its annual income stands at the point of 60 lakhs. It runs several institutions.—A.D.W.

74. Tan, Siang Chye :—*Maurya Art and Architecture*.

MBO, XLI, Nos. 10-12, 1983, pp. 201-204.

Evidently the first organised and colossal art activity in India belongs to the period of the Maurya dynasty. The relics and remains are witness to this fact. A description of the versatility and artistic qualities is made alongwith the historical, social and the most important religious background accompanying them. Against the established

notions of history, in some cases a close study of the philosophy and religion of Buddhism in connection with the Maurya art and architecture, is sure to produce a more authenticated view about Aśoka and his time alongwith the great artistic accomplishments therein.—S.M.M.

75. Thomas, Donaldson :—*Ekapāda Śiva Images in Orissan Art.*

AOM, XIII, 1982, pp. 153-168.

One of the most unusual of those secondary deities whose images are frequently found in the side niches of early Orissan Śaiva temples is a one-legged figure generally referred to as Aja-Ekapāda. As a rule, the image of this god occurs on the north side of the sanctuary. It flanks the central niche housing the *mahiṣāsūramardīnī*. The evolution of the deity known as Ekapāda is somewhat obscure. However, most representations of Aja-Ekapāda appear to describe a form of Śiva.

Orissan images of Ekapāda generally depict the deity with four arms, although smaller images occasionally show him with only two. The form apparently represents a Bhairava or terrific aspect of Śiva. Such an identification is suggested by god's facial expression and attributes. With respect to the permutations of Ekapāda images in Orissa, the earliest surviving representations date to the eighth century. In the present paper the author describes a number of Ekapāda images from Orissan temples dating from eighth to fourteenth century A.D.—B.K.

76. Tiwari, Rakesh :—*Śiva Mandira—Paithānī (Paithānī—A Śiva Temple). (in Hindi).*

BMA, XXV, Pt. 2, 1980, pp. 51-52.

The author describes in brief a stone *pañcāyatana* type temple, known as *Rāhu-mandira* which is situated in the village of Paithānī in the district of Paudi Garhwal (U.P.). The main temple is erected on a high platform with four small temples at each corner. In plan the temple possesses a *garbhagrha*, a *kapilī* or *antarāla* and a *maṇḍapa*. In the *garbhagrha* there is Sivaliṅga with some loose mutilated images. The *irirāṭha śikhara* is of *nāgara* style. It may be dated to c. 8th cent. A.D.—B.K.

77. Trivedi, Pramod Kumar :—*Kalyāṇapura se Prāpta Pratimāyen (Images Found from Kalyāṇapura). (in Hindi).*

PPB, IX-X, 1981-82, pp. 165-170.

The village, Kalyāṇapura (73°46'E, 23°50'N) represents the ancient Kīśkindhā, a capital of Guhilas during 7-8 century A.D. and is

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situated in the district Udaipur of Rajasthan. These sculptures worked on bluish green schist stone bear striking affinity and parallelism with those from Dungarpur and Idar areas.

1. *Pārvatī* :—Four armed Pārvatī in *Pañcāgni-tapa* is shown in *samabhaṅga* posture on lizard. The border of the *prabhāvali* is bedecked with *nava-grahas*.

2. *Yamunā* :—Yamunā is shown with her vehicle tortoise along with a male devotee in *dhyāna-mudrā*.

3. *Śiva* :—Three-eyed standing Śiva in *tribhaṅga* pose is shown holding a flower and a trident.

4. *Durgā* (*Kṣemaṅkarī*) :—The goddess Durgā in *bhadrāsana* is carved seated on a double lion throne with a child on her left lap and carries a trident and a bell.

5. *Nandī* :—A couchant Nandī on a pedestal is adorned with a string of the lion faced *Kinkanikā*. In front of Nandī is shown a *gaṇa* with *modaka-pātra*. Naturalism in the treatment of the animal, the energy and vitality even when at rest is noteworthy.

6. *Lakṣmī* :—Lakṣmī is shown seated on an emerging lotus underneath which are represented *nāga* and *nāginī* figures on either side of the lotus stalk.

7. *Kṛśodarī Cāmuṇḍā* :—Kṛśodarī Cāmuṇḍā is exhibited on an unfinished pedestal with her mount lion and carries *Khappara* and a trident in her hands, while the upper hand holds a head and the lower left hand resting on the hip.

8. *Mahiṣāsura-mardinī* :—Four-armed female deity is shown killing the buffalo demon. She holds a *Khaḍga*, *Kheṭaka* and the head of the demon.

The Śiva temple at Kalyānapura must have been a big complex and in all probability similar in construction to the temples at Śāmalājī and Rodā. Heavy body, the beautiful headdress with ornate jewels, the lively wide eyes, the roundish and oval faces with broad heads, the well displayed ornaments, folded drapery shown on the individual icons will help us to judge the interest bestowed by the sculptors and their maturity in stone-art. The legend of the 'School of Ancient West' originating in the post-Gupta period and being the predecessor of the medieval school of Western Indian Paintings and sculpture is further more strengthened now with these finds. The existence of this school

as pointed out by Taranath is already supported by the sculptures from North Gujarat. The discovery of Akota bronzes has removed the doubts regarding the existence of the above school of art, founded by Śṛṅgadhara the great artist from Marwar which most probably had flourished during the time of the Maitrakas of Valabhi.—Author.

III EPICS AND PURĀNAS

78. Bhargava, P.L. :—*King Bhagīratha and River Gaṅgā.*

Pur., XXIII, No. 1, 1981, pp. 3-8.

The myth of Ikṣvāku king Bhagīratha and Gaṅgā is well known to the Purāṇas. According to popular belief, which is based on the myth found in the *Mahābhārata* and the *Bhāgavata Purāṇa*, the river received the name Bhāgīrathī because Bhagīratha brought it from heaven. Besides the *Mahābhārata* and the *Bhāgavata Purāṇa*, ten other Purāṇas explain how Gaṅgā came to be called Bhāgīrathī. *Vāyu Purāṇa*, the oldest one, merely says that Bhagīratha brought Gaṅgā (to light) by his efforts. It appears that the simple statement of *Vāyu Purāṇa* developed into a fanciful story in the course of some centuries.

After discussing the myth in detail, the author concludes that Bhagīratha did come from afar to the bank of the river Gaṅgā and adorned it with Chariots carrying numerous followers. He was, however, not the first Aryan king to settle in the Gangetic region. That honour goes to Jahnu after whom Gaṅgā was called *Jāhnavī*. Bhagīratha was, nevertheless, undoubtedly the first Ikṣvāku king to arrive on the bank of the Gaṅgā and therefore felt justified in giving the river his name.—B.K.

79. Bhatt, B.N. :—*Rṣyaśṛṅga Episode in the two Epics and the Light it throws on their Text Traditions.*

JOIB, XXXI, No. 3, 1982, pp. 238-240.

The occurrence of the Rṣyaśṛṅga episode in both the Epics (i.e. in 1.8.11-12 and 1.9 of the *Bālakāṇḍa* of the *Vālmīki Rāmāyaṇa* Critical Edition as well as in *Adhyāyas* 110, 111 and 113 of the *Aranya-Parva* of the *Mahābhārata* Crit. Ed.) shows its early inclusion in their respective text traditions. Romapāda, the king of Aṅga country was advised to bring in his capital Rṣyaśṛṅga whose mere presence was sure to cause rainfall in that famine stricken country. This seed of the narrative is common to both the Epics. On comparison it is found that the Southern Recension of the *Rāmāyaṇa* narrates the episode in a compact form while the North-Eastern as well as North-Western versions along with Western-version have their share of an elaborated passage which is almost double the extent of the Critical Text. Thus all the three versions of the *Rāmāyaṇa*

constituting Northern Recension betray amplification which is a later feature according to the principles of textual criticism. Thus as far as this episode is concerned the Southern Recension of the *Rāmāyaṇa* appears to preserve the original tradition in a purer form.

In conclusion it is observed that the said episode had become a part and parcel of the *Bālakāṇḍa* of the *Rāmāyaṇa* before its two Recensions, Northern and Southern, had evolved from the archetype. The occurrence of this episode in the *Mahābhārata* shows that it must have been a part and parcel of the floating mass of epic tradition at an early stage. Thus this episode cannot be taken as a very late addition to the *Rāmāyaṇa* text as held by many scholars. As the amplification of the said episode in the *Mahābhārata* far outweighs that in the Northern Recension of the *Rāmāyaṇa* so it must have been effected in the Mbh. at a stage later than that of the Northern Recension of the Rm. The name Romapāda found in the Rm. had subsequently been transformed into Lomapāda in the Mbh. It is in keeping with the rule of linguistics that 'Ra' changes into 'La'.—Author.

80. Bhattacharya, R.S. :—*Vyāsastotram (Notes on Eulogy of Vyāsa). (in Sanskrit).*

Pur., XXIV, No. 2, 1982, pp. 249-252.

The sanskrit text of *stotra* (*Śāṇḍilyasaṃhitā, Bhaktikhaṇḍa* 4/II/38-46) has been given. Since the printed text contains corrupt readings, full translation of the *stotra* has not been given. A brief explanation of some of the important expressions of the *stotra* has been added. The meters used in this *stotra* are *Prthvī* (Stanza 40), *Śalinī* (41), *Syagatā* (43) *Dodhaka* (44) and *Śārāṅgalavikrīḍita* (42) besides the well known *Anuṣṭubh* and *Upajāti*.

As the *stotra* is said to have been sung by Ugraśvaras, it is quite likely that it occurs in some Purāṇic work hitherto unpublished.—A.D.W.

81. Bhattacharya, R.S. :—*Brahmā-Śiva-Nārāyaṇa Stotram (Notes on Eulogy of Brahmā, Śiva and Nārāyaṇa). (in Sanskrit).*

Pur., XXIV, No. 2, 1982, pp. 253-260.

The printed eulogy is found to have been used to eulogize three different deities in the three different Purāṇic works. In *Kāśīkhaṇḍa* (2.30-41) it is addressed to *Brahmā*, in the *Dharmāranya khanda* (3.14-25) to *Śiva* and in the *Ausana* to *Nārāyaṇa*. It shows that

originally the *stotra* must have been composed to eulogize any one of the three deities and afterwards it was applied to the other deities since it expounds philosophical views in a lucid manner. It is, however, impossible to ascertain the deity for addressing to which this *stotra* was at first composed by the *Purāṇic* author.—A.D.W.

82. Bhattacharya, R.S. :—*Buddha as Depicted in the Purāṇas*.

Pur., XXIV, No. 2, 1982, pp. 384-404.

Leaving only a few, almost all the *Purāṇas* refer to Buddha. Those which do not do so sometimes mention the Bauddhas disdainfully. The author describes the way the word Buddha has been used in the *Purāṇas*, the nature of passages in which he has been mentioned, the place of his name in the list of incarnations, his description as a yogin or a sanyāsin, names of his parents, wife and sons, his body, language used by him, his activities, the place, associated with him, his date, the *tithi* and week day of his birth, his worship, his purassara and Śākya as connected with him. It is observed that the Buddhist philosophy and religion is blamed, denounced or decried in the *Purāṇic* statements and the words Jina, Jinadharma, Buddha-śāstra, Bauddha dharma and the like do not always bear the same sense. Sometimes Bauddha or Jaina means any anti-vedic doctrine, whether taught by Siddhārtha Buddha or by a person anterior to him.—A.D.W.

83. Bonazzoli, Giorgio :—*Purāṇic Paramparā (Ancient Tradition)*. (in Hindi).

Pur., XXII, No. 1, 1980, pp. 33-60.

Traditions regarding the authorship of the *Purāṇas* and the problems of their first recitation and handing over are rather complex. In an attempt to make the scheme more intelligible, the author suggests three layers, the first referring to the revealing deity, the second one to the different traditions of *munis* and *ṛsis* and the third one to Vyāsa and his disciples. Each of these layers has its own function. The story was narrated by the first layer (the revealer), it was known to the second layer (the hander), and was made up or composed by the third layer (the compiler). Bonazzoli discusses the problem of Viṣṇu verses where Brahmā is a revealing deity. Brahmā seems to have superseded Viṣṇu in this case. As regards the second layer, the multitude of unconnected names seems to mean that the *Purāṇic* tradition stems from various sources, persons and places. The *Vyāsas* are the final arrangers. Sūta represents the handic stream. Finally the author

discusses the composite character of the Purāṇas as well as the reduction and differentiation of traditions.—P.G.

84. Bonazzoli, Giorgio :—*Places of Purāṇic Recitation According to the Purāṇas.*

Pur., XXIII, No. 1, 1981, pp. 48-61.

The paper examines the purāṇic statements about the places of Purāṇic recitation. These places, indicated by the Purāṇas are not mere geographical or topographical problem. They tend, alongwith many other points, to form the structure or inner logic of the Purāṇas themselves. Naimiṣāraṇya, Kurukṣetra, Puṣkara and other places are claimed to have been the places of Purāṇic recitation. The author examined twenty purāṇas and found that only fifteen Purāṇas mention the place of their recitation, and out of these atleast six Purāṇas name more than one place in this regard. It implies that the Purāṇas do not aim at introducing a one-place tradition but that they claim to have been narrated in different parts of the country by different persons to different listeners. The author is of the opinion that the purāṇas by specifying the place of Purāṇic recitation seem to suggest that at least three layers of tradition are available in the Purāṇic narration. One stemming from Puṣkara is attached to Brahmā and is prior to *Kaliyuga*. Another contains a Himalayan tradition and is linked to the ṛṣis living in the mountains. The third one is linked with Naimiṣāraṇya and goes back to the beginning of the *Kaliyuga*. It is in direct connection with the performances of a sacrifice and is in relation to the current which gave birth to the *Mahābhārata*.—B.K.

85. Bonazzoli, Giorgio :—*The Colophons in the Critically Edited Purāṇas.*

Pur., XXIV, No. 2, 1982, pp. 353-383.

In the article colophon stands for that part of an *adhyāya* after the last *śloka* and distinct from it, used mostly to specify the content of an *adhyāya* and its position in the regular succession of topics of a Purāṇa. General observations on the colophons of the Purāṇas are followed by a detailed discussion of a series of problems relating to numbers in the colophons and name of Purāṇa and *adhyāya* in the colophons mainly with reference to the *Kūrma*, *Varāha* and *Vāmana Purāṇas*. It is concluded that although apparently completely useless the colophons sometimes offer many pieces of information which may lead us to discover the structure of a part or of the whole Purāṇa. Their study can therefore help the researcher to penetrate deeper in the process of the evolution of the Purāṇic text.—A.D.W.

86. Couture, André :—*Campement De Bouviers Et Forêts Dans Trois Versions Anciennes Du Mythe Denfance De Kṛṣṇa* (Camping of herdsmen and forests in the three old versions of myth of Krishna's childhood). (in French).

JA, CCLXX, Nos. 3-4, 1982, pp. 385-400.

While dealing with the oldest texts on *Kṛṣṇa's* childhood, modern scholarship still distinguishes between Gokula, the name of a small pastoral village where *Kṛṣṇa* was led by his father Vasudeva just after his birth, *Vṛndāvana*, the place or the forest where all the herdsmen were forced to migrate when *Kṛṣṇa* was seven years old, and Braja, the district or the region where both of these places were located. It appears impossible to base the study of the first part of *Kṛṣṇa's* life on these data. This view, held also by Growse, is supported here by a careful examination of the texts. (1) According to HV, ViP, and BhP, the childhood of *Kṛṣṇa* was spent in only one cowherd-settlement, indifferently designated by Braja, Goṣṭha, Ghoṣa and Gokula; Nandagopa was the head of it. *Sṁkarṣana* and *Kṛṣṇa* hid themselves there before defeating *Karṇa* on the Mathurāraṅga. (2) This settlement had to be moved from a first forest (called *Māhāvana* in HV, perhaps the same in ViP and *Bṛhadvana* in BhP.) to a second forest of abundance always called *Bṛhadvana* in BhP. (3) The acceptance of Braja as a district or a country, and of Gokula and even *Vṛndāvana* as villages (*grāma*), by modern scholars, appears nowhere in these old texts.—Author.

87. Diehl, Carl Gustav :—*The Passage III, 3.2.21-33 in Bhaviṣya-Purāṇa*.

Pur., XXIII, No. 1, 1981, pp. 73-77.

The *Bhaviṣya Purāṇa* has a passage which has been considered as referring to Jesus. As such it has played a role in support of the assertion of the Ahmadiyya Movement that Jesus did not die on the cross but survived and after the crucifixion travelled as far as Afghanistan and Kashmir.

The present paper discusses to what extent this passage can be taken in support of a theory diverging from other, totally different, historical traditions. As a general remark in the matter of historical investigation it can be said that the presentation of the incident is neither as a whole genuinely Biblical Christian nor altogether inherently Indian because of references to sun-worship in Persian form. The composition will have to be explained under several aspects. The author raises same questions with respect to this passage and deals with it in detail.—B.K.

88. Dvivedi, Brajvallabh :—*Yogācāryas of Pāśupata Sect as Depicted in the Purāṇas.*

Pur., XXIV, No. 2, 1982, pp. 1-21.

In various works on the Pāśupata and Śaiva philosophies and in the *Śiva* and *Liṅga Purāṇas* we have a list of twenty-eight ācāryas having 4 disciples each. The paper gives valuable information about the life and activities of these ācāryas. An alphabetical list of these ācāryas and their disciples has also been given at the end of the paper.

There is also a list of eighteen avatāras of Śiva in the commentary of Guṇaratna on the *Śaḍdarśana-samuccaya*. A comparison of these names with the names given in the Purāṇas and the philosophical works has also been made here.—A.D.W.

89. Gangadharan, N. :—*A Brief Note on the Parāśara Purāṇa.*

Pur., XXV, No. 1, 1983, pp. 42-47.

A brief analysis throwing light on the origin of the *Parāśara Purāṇa* is followed with the position of *Parāśara Purāṇa* in the light of the definition of an Upapurāṇa and a discussion of the extent and nature of its contents.—M.R.G.

90. Goldman, R.P. :—*Fathers, Sons and Gurus Oedipal Conflict in the Sanskrit Epics.*

JIP, VI, No. 4, 1978, pp. 325-392.

The culturally significant texts of the Hindu tradition such as the *Rāmāyaṇa* and the *Mahābhārata*, which have considerably influenced the Indic Literature at large, contain material of psychosocial implications. If put to a thorough test of the discipline of psychoanalysis, one can discover and identify oedipal stories in traditional Indic texts and discuss their occurrence, typology, significance and nature and what influence does it exert on the concept of the Hindu way of life and society. Only through insights into the psychological dynamics of Hindu family and social life can the recurrent epic motifs like the abduction of cows, the degradation of one's sons, the disqualification of the heir-apparent and the conflict between the *Kṣatriya* and Brahmin classes be understood. An understanding of such motifs can help in solving such puzzling features of the epics as Śikhaṇḍin's being born a woman, the drowning of the Vasus, the story of Ambā, the encounter of Rāma Jāmadagnya and Rāma Dāśarathī, Viśvamitra's change of status and so on.

The views of spratt, Daly, Ramanujan, Masson, Devereux and carstairs etc. in this regard, are discussed and corroborative evidences in the form of motifs and passages from the epics are cited and subjected to the psychoanalytical method.—S.M.M.

91. Iyengar, G.S.S. :—*Hanumat's Journey from Kiṣkindhā to Laṅkā*.

JOIB, XXX, Nos. 3-4, 1981, pp. 179-194.

The paper tries to trace the route by which Hanumat might have journeyed to Laṅkā. It also attempts to fix the geographical situation of Mahendra mountain and Laṅkā mentioned in the *Vālmiki Rāmāyaṇa*. The author rejects the tradition that Hanumat jumped to Laṅkā, the present Cylon, from Rāmeśvaraṁ and suggests that Hanumat and his party met Sampāti, the elder brother of Jaṭāyu somewhere in the Vindhya range, probably at a place north to Rajasthan. He directed Hanumat that Laṅkā, from that place of Vindhya, was 1600 miles (400 *yojanas*) away in south. Hanumat, acting upon his advice, went to the mountain Mahendra which is situated on the Western coast of India and there, he took a jump to Laṅkā, most probably a part of Medagaskar near Equator which, these days lies submerged under the Indian ocean.

The author also discusses various matters like the influence of Dravidian Culture in Africa, accuracy of Vālmiki and the historicity of the two great epics and gives 6 astronomical figures alongwith a map showing India and Laṅkā and the probable route of Hanumat's journey.—A.C.D.

92. Jain, G.P. :—*Sītā Harāṇa ke Vividha Prasaṅga (Various Contexts of Sītā Harāṇa)*. (in Hindi).

JAnt/JSB, XXXIV, No. 1, 1981, pp. 17-20.

It is agonising to read, as is described in the *Vālmiki Rāmāyaṇa*, that Rāvaṇa carried Sītā physically. Probably for this reason the later writers have altogether changed the mode of this legend. Through applying various methods, they managed to erase the allegation that Sītā was ever touched by Rāvaṇa.

For the first time *Adhyātma-Rāmāyaṇa* adds the fire-episode to avoid this 'touching event'. According to the latter Sītā was offered to the Fire-god who gave, in return, an artificial Sītā to be carried by Rāvaṇa. After the death of Rāvaṇa, the original Sītā was obtained from Fire-god by offering again the artificial Sītā to it under the pretext of *Agni parīkṣā*.

In another way, this situation was altered by assuming that Rāvaṇa was unable, because of a curse, to touch a virtuous woman for the sake of his own life. So, he carried Sītā through superhuman power, such as magic, hypnotism etc.

These methods are mostly adopted by other scriptures, viz, *Brahma-vaivarta Purāṇa*, *Śrīmadbhāgavata Purāṇa* etc. These episodes are not found only in the Purāṇic treatises but also traced in the Sanskrit dramas like *Prasannarāghava*. These methods are also found already applied in the works on Rāma written in Tamiḷa and Tibetan.—A.C.D.

93. Kashalikar, M.J. :—*Concept of a Purāṇa in Jaina Literature*.

JOIB, XXXI, No. 1, 1981, pp. 41-44.

The Jaina Āgamas called Jaina *Prathamānuyoga* contain the biographies of the Tirthaṅkaras, the great emperors and the great men of the past. This form of literature formed the ultimate source of the Jaina Purāṇic literature which narrates collectively the life-stories of the sixty-three Śalākāpuruṣas or the great men of the Jaina tradition. According to Ācārya Jinasena, the celebrated author of *Ādipurāṇa*, exposition of *dharma* is the main purpose of a Purāṇa which deals with five topics, viz. the description of (1) the three worlds, (2) the three parts of time, (3) the path of liberation, (4) the great personages who follow the path and (5) their deeds. At another place, Jinācārya gives eight topics which form the contents of a *Jaina Purāṇa*. The list shows that the Purāṇa was considered to be almost an encyclopaedia of Jainism. As regards *Mahāpurāṇa*, it is called a Purāṇa because it is a narrative of ancient period and it is called *mahā* (great) because it relates to great personages, or because it is narrated by the great sages or because it teaches the way to grant bliss.—P.G.

94. Lallanji, Gopal :—*Kṛtyakalpataru Quotation from Brahma Purāṇa on Ariṣṭas*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 57-64.

The *Mokṣakāṇḍa* of the *Kṛtyakalpataru* by Lakṣmīdhara, minister under king Govindacandra of the Gāhaḍavāla dynasty, is the earliest *Nibandha* text to have a full chapter on *ariṣṭas* (premonitory signs). The chapter begins with eighteen verses quoted from Devala. There are also some quotations from some Purāṇas. The present paper deals with the chapter on *ariṣṭas* in *Kṛtyakalpataru* and their sources.—B.K.

95. Lallanji, Gopal :—*The Vāyu Purāṇa and the Mārkaṇḍeya Purāṇa—A Comparative Study.*

Pur., XXIV, No. 2, 1982, pp. 338-352.

The Purāṇas seem to have grown beyond the narrow description of five characteristics at an early stage of their evolution. One of the accretious make in the process of their growth concerns premonitory signs or ariṣṭas which are described in several Purāṇas. The author confines his observations to the *Vāyu Purāṇa* and *Mārkaṇḍeya Purāṇa*. The information about the *ariṣṭas* in the two Purāṇas is similar and in some respects identical. But it can not be inferred that either of them borrowed from the other. It may be concluded that the two Purāṇas drew from the same common source.—A.D.W.

96. Mehendale, H.A. :—*Punishment by Nemesis : Some Incidents in the Mahābhārata.*

Nav., 1982, pp. 17-24.

In the *Mahābhārata* it is narrated how Kṛṣṇa and Arjuna destroyed the Khāṇḍava-forest alongwith the animals in it in a ruthless manner. This was a very cruel act on their part. But they were punished by nemesis in an equally cruel way. In the *Sauptikaparva* it is narrated how Aśvatthāman cruelly killed the relatives of Arjuna. Similarly in the *Mausalaparva* we read that the relatives of Kṛṣṇa also were destroyed by *nemesis*. These three incidents apparently unconnected with each other are to be interpreted as being closely connected with each other and pointing to the concept of punishment by nemesis.—G.U.T.

97. Mehta, R.N. :—*Bhoja and Vastrāpathamāhātmya—A Reappraisal.*

Pur., XXII, No. 2, 1981, pp. 165-174.

The *Vastrāpathamāhātmya* consisting of 19 *adhyāyas* forms the second part of the *Prabhāsakhaṇḍa* of the *Skanda Purāṇa*. It opens with a salutation to Gaṇeśa and Saraswatī and eulogises the holy spots at jūnāgarh including the Bhavanātha temple, the mṛgikuṇḍa, the Suvarṇarekhā river (modern sonrekha) emerging from Girnar, Ambāji temple and others that lie on the way to the Girnar mountain and on it. This paper evaluates the Purāṇic material on king Bhoja in the light of comparative evidence.—A.D.W.

98. Olivelle, P. :—*Pranavamīmāṃsā : A Newly Discovered Work of Vidyāranya.*

ABORI, LXII, Pts. 1-4, 1981, pp. 77-101.

The author presents here a critically edited text of *Pranavamīmāṃsā*, a work dealing with the parts of the mystic syllable Om, which are not

dealt with in the *Pranavakulpa* (a section of the *Skanda Purāṇa*) by Vidyāranya, the brother of Sāyaṇa and the chief minister of Bukka (14th century A.D.). The manuscript of this edition belongs to the library of the Bhārata-Itihāsa-Saṁsodhana-Manḍala (Ms No. 39, 358.). The text in Devanāgarī script, is followed with an English translation and copious footnotes referring to various works.—A.C.D.

99. Patil, N.B. :—*Aurva—A Mythical Form of Fire Motif in the Mahābhārata.*

JOIB, XXX, Nos. 1-2, 1980, pp. 13-19.

The legend of Aurva, in the *Ādi Parvan* of the *Mahābhārata* and *Harivaṁśa* presents an interesting study in the fire motif.

Two points worth-investigating in this legend are (1) the unknown unusual mode of birth of Aurva and (2) the fire-water complex as reflected in the story. Starting from early *Ṛgveda* down to the myths and legends even those of the other countries, numerous stories of unusual birth come to sight for which many possible explanations are adduced.

Harivaṁśa mentions that Aurva urged by his friends, produced from his thigh his child, i.e., a devouring fire who as foretold by him would live by the destruction of others. Brahmā, fearing destruction of his creation, offered the mouth of the ocean as abode to the great fire which came to be named *Samvartaka* represented by a flame with a horse's head and was also called *Kākadhvaja* as it carried a crowmarked banner.

Horse as the symbol of fire in the ancient Vedic rituals is noted in case of the association of the Aurva fire with the horse. *Āruṣī* may be the earthly mother-water (or the ocean) at the dawn and Aurva, the hidden fire appearing only in eruptions.—S.M.M.

100. Pinuccia, Caracchi :—*The Divine Presence in the Mūrti According to the Purāṇas.*

Pur., XXIV, No. 2, 1982, pp. 261-285.

The cult of *mūrti*, which is very important in Hindu religious practices has been equated with idolatry in West for a long time. This wrong view now has largely disappeared due to the influence of enlightening studies of Coomaraswamy and others. In fact *mūrti* is not worshipped as a material object rather the Divinity is worshipped through the *mūrti*. Cult of Divinity is invoked in the image through the rites of *āvāhana* and removed from it through *visṛjya*. Invocation (*āvāhana*)

and dismissal (*visarjana*) are thought to effect a mystical change in the *mūrti*. This change has been interpreted by scholars like Avalon and Coomaraswamy just as a device to hold devotion during worship.

In such Purāṇic texts as *Viṣṇudharmottara Purāṇa*, *Viṣṇu Purāṇa*, *Bhāgavata Purāṇa*, *Parama Samhitā*, *Garuḍa Purāṇa*, *Prāśna Samhitā* there are passages which support the view of Coomaraswamy and Avalon.

Worshipping the *mūrti* can be compared with learning the alphabet which must precede the overall comprehension of a text; in the same way one starts worshipping God in His different images. The devotee uses the *mūrti* because he needs this mean of reaching the highest stage in which he sees Him as the Ātman present in all beings.

Generally it is not the Supreme Brahman who is invoked to be present in the *pratimā* because of His *avyakta*, *nirguṇa* and *amūrta* character but gods like Śiva descend into the *mūrti* by their own *siddhis*. The Supreme Lord can be identified alternately with Śiva, Viṣṇu the *iṣṭadeva* to whom devotee's devotion is turned. It is here we really visualize the basis from which the faith in God's presence in *mūrti* finds its justification and when the term *mūrti* is connected with *avatāra*. In this case also not Brahman but Īśvara, who gives rise to the world, supports it and destroys it, manifests Himself in the *avatāras*. This has been discussed in detail in the Purāṇas.

Here in this paper the terms *āvāhana*, *visarjana*, *prāṇa pratiṣṭhā*, *cala acala mūrties*, *nyāsa*, *adhivāsa* and the related topics have been discussed.—A.D.W.

101. Proudfoot, I. :—*Interpreting Mahābhārata Episodes as Sources for the History of Ideas*.

ABORI, LX, Pts. 1-4, 1979, pp. 41-63.

The *Mahābhārata* with its numerous didactic episodes is a treasure-house for a student of the history of ideas. Such episodes that depict a living situation often are brought with difficulties and uncertainties in the way of their interpretations. In the higher criticism of the *Mahābhārata* corpus one must steer clear of such difficulties in order to unearth the wealth of information the encyclopaedic text contains. Although disparate and very often contradictory materials are found in the text this weakness of not expounding any unitary point of view, this literary monstrosity is also its particular strength.

Lüder's analysis of the R̥ṣyaśṛṅga episode is a leading example of classical study combining external comparative evidence with the internal

evidence of construction. The statistical studies of style is of very small value to analyse the *Mahābhārata* text. In the face of the risky adventure of text-critical analyses of the *Mahābhārata* a workable methodology may be adopted. The most befitting principle of analysis is simply to let the text speak for itself as far as possible. In case of the seeming interpolations it will be methodically preferable to adopt a conservative formalist position. A comprehensive analysis of the *Mahābhārata* episodes can promise insights into the intellectual life of ancient India in an unique manner.—S.M.M.

102. Rawal, Anantray J. :—*Rādhā in the Brahmavaivarta Purāṇa*.

SPP, XIX—XX, Nos. 2—1, 1979-80, pp. 8-19.

Different opinions, about the origin of Rādhā have been given in Hindu religion and literature. According to Bhandarkar Rādhā is the goddess of Ābhīras. She was Āryanised when the Ābhīras were amalgamated with Āryans. Dvivedi supporting this view of Bhandarkar says that the Ābhīras were not outsiders but Āryans. The word Rādhā occurs in the Vedic literature in the sense of worship, wealth and devotion. Yogeshchandra Roy tries to give an astronomical explanation about the origin of Rādhā. Jayadeva, the writer of *Gītagovinda* has introduced Rādhā in literature and in religion. *Brahmavaivarta Purāṇa* (BVP) has described Rādhā as the highest deity. This Purāṇa supports the view that the worship of Rādhā is very late in the various Vaiṣṇava sects. BVP gives some information about the parentage and birth of Rādhā, her physical description, consort and abode. It also consists of Chāyā-Rādhā episode and a list of her female friends.—M.R.G.

103. Ray, Vidyut Lata :—*The Role of Four Varṇas During the Time of Nīlādri-Mahodayam*.

Pur., XXIV, No. 2, 1982, pp. 285-296.

The *Sihala Purāṇa Nīlādri-Mahodayam* (NM) is a big work containing 91 chapters, compiled on the model of *Puruṣottama-Māhātmya* of the *Skanda Purāṇa* in the end of 14th century A.D. Though it is primarily a *purāṇa* of *Jagannātha* it presents a comprehensive picture of the society of its time which mainly comprises two classes of people—the king and the subjects. Both the classes were helpful to each other. People were pious, courteous, dutiful and obedient. Among the four *varṇas*, the gradation of each preceding one was considered higher than that of the one following. The NM finds no difference among animals, birds and human beings while taking *bhoga* of Lord *Jagannātha*.

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The paper also discusses the terms *Varṇasaṅkara*, role of each *varṇa* and the activities of *Śabaras* and the *Yavanas* in detail.—A.D.W.

104. Sankaranarayanan, S. :—*The Circumstances of the Birth of the Rāmāyaṇa—A Study*.

Pur., XXIII, No. 1, 1981, pp. 9-37.

The Purāṇas give very scanty description of the circumstances that led to the birth of Vālmīki's *Rāmāyaṇa*. However, these circumstances are detailed in the first two cantos of the *Rāmāyaṇa*. It is said that there was a dialogue between Nārada and Vālmīki and the former briefly narrated Rāma's beautiful story and went back to heaven. After that Vālmīki saw the *Krauñca-vadha* on the bank of Tamasā river and the first verse came from his mouth on its own accord. Vālmīki had felt extremely pained and made his obeisance to Brahmā and narrated to him what had happened to him on the bank of the Tamasā. Brahmā encouraged Vālmīki to compose the glorious epic *Rāmāyaṇa* with verses in lovely meters and having sublime ideas. This story is found in the *Rāmāyaṇa* as a short introduction to that epic and it is quite popular. In the present paper the author raises a series of questions regarding the motivation of Vālmīki and the circumstances of the birth of the *Rāmāyaṇa* and he tries to answer these questions in detail.—B.K.

105. Sankaranarayanan, S. :—*Śrīmadvālmīkirāmāyaṇāvatāra-Eko Nūtaṇo Vimarśaḥ (Śrīmadvālmīkirāmāyaṇāvatāra : A Fresh Study)*.
(in Sanskrit).

VUOJ, XXI-XXII, Pts. 1-4 1978-79, pp. 57-74.

The author has raised twelve kinds of doubts about the authorship of the first four cantos of the *Rāmāyaṇa* of Vālmīki, also known as *Rāmāyaṇāvatāra*. The author has himself suggested a possible solution of these doubts by imagining that Vālmīki had become a *jīvendriya yogin* after taking bath in the Tamasā river and had assumed body of a *niṣāda* (hunter) by exercising his *māyāśakti* or *yogaśakti* and started roaming in the jungle. As a hunter he killed *Krauñca* bird and saw the entire event as a *Jitendriyamuni*. After killing the *Krauñca*, he abandoned the body of hunter.—S.K.S.

106. Sharma, Arvind :—*A Note on the Use of the Word Hṛṣīkeśa in the Bhagavadgītā*.

Br.V., XLVII, 1983, pp. 67-70.

The article aims at critically examining various views on the use of the word *hṛṣīkeśa*. Ancient commentators derive the name from *hṛṣīka* and *īśa* (lord of senses) on the contrary modern scholars derive

it from *hr̥ṣ* and *keśa* with the meaning 'having strong and upstanding hair'. The author concludes the paper by saying that the possibility that *hr̥ṣikeśa* means 'with strong or upstanding hair' cannot be ruled out but this explanation as yet remains only a possibility unless the arguments adduced above are successfully met a rather distant proposition one for the time being.—M.R.G.

107. Shastri, A. :—*Vāsukipurāṇasya Kālāḥ Purāṇeṣu Sthānāṅca* (*The Time of Vāsuki Purāṇa and its Place among the Purāṇas*). (in Sanskrit).

Pur., XXII, No. 2, 1980, pp. 212-219.

This article has been divided into two parts. The first part chiefly deals with the time of the *Vāsuki Purāṇa* which forms a part of the *Bhuvanakoṣa-varṇanodaya*, which again constitutes a part of *Bhṛṅgīśa-saṃhitā*. The *Vāsuki Purāṇa* has been mentioned in the *Bṛhatkathā-mañjarī*, *Sarit-sāgara* and so on. In the Stain's catalogue, the date of *Bhṛṅgīśa Saṃhitā* is stated as 1809. So the *Vāsuki Purāṇa* can be dated to *Samvat* 1807.

The second part discusses the status of the *Vāsuki Purāṇa* in Purāṇic literature. It is neither an *Upapurāṇa* nor a Bauddha or Jaina Purāṇa. It is a local purāṇa like *Nīlamata Purāṇa*. Though for being a part of another work it cannot be assumed as an independent Purāṇa, it can be included in Purāṇic literature. This work mainly describes the place of Vāsuki, a Purāṇic serpent king, which is situated in Kashmir.—A.C.D.

108. Singh, Tahsildar :—*Bhaviṣya Purāṇa and Bṛhatsaṃhitā on Temple Architecture : A Collative Study*.

Pur., XXIII, No. 1, 1981, pp. 62-72.

Some of the Purāṇas like *Viṣṇudharmottara*, *Agni*, *Matsya*, *Garuḍa* and *Bhaviṣya* are interesting for the study of the canons of ancient temple-architecture. The present paper scrutinises the facts and principles of temple-architecture incorporated in *Brāhma Parva* of the *Bhaviṣya Purāṇa* and it is compared with the description of *Bṛhatsaṃhitā*.

The author is of the opinion that the chapter 130 of the *Bhaviṣya Purāṇa*, entitled *Prasādalakṣaṇavarṇanam*, is a later interpolation with a bunch of thirty *ślokās* pertaining to temple architecture from the *Bṛhatsaṃhitā*. In fact, the principles of temple architecture seem to have been propounded in the Gupta period, regarded as the epoch which ushered in the erection and consecration of lithic temples characterised by a more reasoned application of structural principles.

On the basis of the descriptions of *Bhaviṣya Purāṇa* and *Brhatsamhitā*, the paper discusses the selection of the temple site, common characteristics and types of the temples and it also defines the Sanskrit terminology used in the texts for description of architectural members.—B.K.

109. Strenski, I. :—*The Syamantaka Gem Story—A Structural Analysis*.
Pur., XXIV, No. 2, 1982, pp. 297-337.

The Syamantaka gem story is found among the genealogical lists of solar and lunar dynasties in Book IV of the *Viṣṇu Purāṇa*. The other works where this story occurs are *Bhāgavata Purāṇa*, *Matsya Purāṇa* and *Mahābhārata*. The story in all these works is essentially the same, although significant differences in various episodes of the story are observed in different Purāṇas. In this paper the method of story analysis is based chiefly on the works of the western scholars such as Claude Levi-Strauss, I. Moore, and E.R. Leach.

The structural conclusions of the author lead to the politico-social theme that one does not attain one's politico social aims in our society by using violent physical coercion but through diplomatic action—neither flaccid nor timid, which holds out acceptance and respect, that will win the day. The author proceeds to explore a religious theme not unrelated to the political issues raised by him. He is convinced that the Syamantaka Gem story marks an interesting phase in the historical and logical development of the apotheosis of Kṛṣṇa who was not considered divine in the early tradition. In the process the author goes some distance in pointing the way to a possible cross-culturally comparative analysis.—A.D.W.

110. Upadhyaya, Ramji :—*Mahābhārata Gopratīṣṭhā (Importance of Cows in the Māhābhārata)*. (in Sanskrit).

Sag., XXI, No. 2, Samv. 2039, pp. 33-40.

Cows held an important position in the economic life of the Vedic period but their religious sanctity increased in course of time. The epic period specially the Mahābhāratan age bestowed on the cow the most eminent position equal to that of a Brahmin or Agni. Since then the cow was bracketed with a Brahmin in the term *Gobrāhmaṇa*. From them people got *havya*, *kavya*, milk and ghee etc. for performing sacrifices. There was a positive ban on eating beef. Gift of a cow brings remarks hereafter.

Even princes like Sahadeva were scientifically learned in keeping cows and the allied veterinary treatment. Kṛṣṇa, an incarnation of

Viṣṇu has been boastfully described as a cowherdboy. The *Gomatī Vidyā* was taught and practised for fulfilment of various desires. There was the conception of a *Goloka* like *Viṣṇuloka*, full of luxurious riches, beauties, lotus-ponds etc.—Author.

111. Yardi, M.R. :—*The Multiple Authorship of Mahābhārata : A Statistical Approach.*

ABORI, LXII, Pts. 1-4, 1981, pp. 49-65.

This paper forms the third part of a series of papers written by the author on this subject. The previous two papers are still to be published in the JASB, Vols. LII and LIV. After a long discussion through a number of tables, the author propounds the view that the *Mahābhārata* has undergone a number of redactions.—A.C.D.

IV—EPIGRAPHY AND NUMISMATICS

112. Acharya, Kumudini :—*A Note on Gaṅga Fanams.*

JNSI, XLII, 1980, pp. 31-32.

The 12 gold coins found at Badasantha Maṭha in Puri town are discussed in the article. The authoress calls them *Gaṅga fanams* (as they belong to the Gaṅga rulers of Orissa). On the basis of Palaeography they have been dated to the 12th or 13th cent. A.D. Coins of the same type but of different denomination have been found at places like Balangir, Balasore, Puri, etc. Some people think that these coins were used in *Pūjā*, *dāna* or *dakṣiṇā*. The authoress on the other hand feels that the discovery of so many hoards proves that they were used as currency in early times but not in day-to-day transactions. These coins are circular in shape; size ranges from '8 to 1 cm. and weight ranges from '307 to '436 gm. Obverse of these coins shows seated bull, bull with crescent, figure of fish, etc., and the reverse shows numerical symbol and the letter *sa* which is the contraction of the word *Samvat*. On these coins the ruler's name does not appear, therefore, the authoress feels that the regnal year becomes irrelevant and useless.—A.K.

113. Agrawal, J.N. :—*A Disputed Reading in the Bhitari Stone Pillar Inscription of Skandagupta.*

VIJ, XX, Pts. 1-2, 1982, pp. 184-187.

In line 15, the last quarter of verse 7 of the Bhitari Stone Pillar Inscription has been read by Fleet as *gītaiś-ca stutibhiś-ca Vandaka-ja* (?)—no (?) *Yam prā* (?) *Payaty*=*āryatām*, i.e. 'Whom the bards raise to distinction with (their) songs and praises'.

This hitherto doubtful reading, on first hand survey of the inscription and other factual evidences can be read instead as—*gītaiśca stutibhiśca vṛttakathane yaṁ hrepayatyāryyatā*, i.e. 'Whom his (innate) nobility causes to blush during the recital of his exploits by means of songs and eulogies'.

On no grounds, legitimate or otherwise, could Skandagupta be called by the author of the inscription as not being an *āryya* (through *Yaṁ prāpayaty āryatām* in the former reading) while the former is paid highest compliments throughout.—S.M.M.

114. Agrawal, R.C. :—*Nagari kī Nārāyaṇa Vāṭikā (The Nārāyaṇa Garden of Nagari)*. (in Hindi).

Sod. Pat., XXX, Pt. I, 1982, pp. 47-48.

The Sūrya Brāhmī Inscription from Nagari (ancient Mādhyamikā, near Chittorgarh, Rajasthan) specifically refers to the construction of a stone enclosure (*śilā-prakāra*) for the divinities, Saṃkarṣaṇa and Vāsu-deva. The author proposes that this stone enclosure at Nagari, measuring about 300 feet in length, 150 feet in width and 10 feet in height and surviving even now-a-days, might have been constructed on a platform.

Inside the Nārāyaṇavāṭikā at Nagari more than life-size stone statues of Kṛṣṇa and Balarāma, have been found. It was the period when colossal stone statues were being chiselled out for worship by the people throughout the country. The iconic form of worship of Kṛṣṇa and Balarāma has also been proved by the discovery of a few copper coins of Indo-Greek ruler Agathocles discovered at Aikhonum in Afghanistan, datable to 2nd cent. B.C.—Author.

115. Bajpai, K.D. :—*The Mitra Rulers of Mathura*.

JNSI, XLII, 1980, pp. 1-5.

See Under Sec. VI.

116. Bajpai, S.K. :—*Pagāra Hoard of Gupta Gold Coins*.

JNSI, XLIV, Pts. 1-2, 1982, pp. 52-55.

A hoard of nine gold coins of Gupta kings and thirtynine silver coins of Kṣatrapa rulers were found at Pagāra village in Dhar Distt. of M.P. in 1981. Here the gold coins of Gupta kings are discussed. The coins are of Kāca type, Archer type of Chandragupta II, Lion slayer type of Chandragupta II, *chatra* type of Chandragupta II and Archer type of Kumāragupta I and these have been described fully.—D.B.S.

117. Bhadri, K.M. :—*Some Important Inscriptions from Idar Taluk*.

JESI, IX, 1982, pp. 37-39.

A brief review of some important inscriptions from Idar Taluk in Sabarkantha district, noticed in the 'Annual Reports on Indian Epigraphy' is made here. Vaḍāli inscription of Dhārāvārṣa is perhaps the earliest record found in this region. Dhārāvārṣa is the Paramāra king of the Chandravati branch and the epigraph is dated V.S. 1264, Chaitra su.13,

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Thursday. The purport is to record the construction of the maṇḍapa of the Vaidyanātha temple. The record is interesting in as much as it throws light on the existence of the office of the doorkeeper in the court of the kings of the Paramāras. The next inscription which comes from Dāvaḍ records the death of a hero named Bhūṇāka in a battle fought against Rāja Vīra. The inscription dated V.S. 1305 introduces Mahāmaṇḍaleśvara Rāṇa Lunādhavaladeva who is no doubt identical with his namesake in another hero stone inscription. Another damaged Vaḍāli inscription refers to the rule of Mahārāṇaka Arjunadeva, and another one from the same place seems to record a gift made by a certain Rāṇa Āmaṇadeva. An incomplete inscription from Mahora dated V.S. 1532 refers to the rule of Rājādhirāja Bhāna. Next in chronological order are two inscriptions of Bhāramalla. Another from Baḍota refers to the reign of Rāthoḍa Kalyāṇamalla. The inscriptions are interesting for the study of place-names also.—P.G.

118. Bhattacharya, D.C. :—*Geographical Gleanings from Tantric Buddhist Manuscripts.*

JOIB, XXXI, No. 2, 1981, pp. 147-151.

See Under Sec. V.

119. Bhattacharya, S.C. :—*The Nilācala Copper-Plate Grant of Mādha-vadeva : A Re-Examination.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 147-162.

The inscription contained in the Nilācala copper-plate was first noticed by Maheśwara Neog and later on edited by D.C. Sircar. Neog has re-edited the inscription. The author of the present paper noticed the possibility of effecting some tangible improvements in the reading of the text.—B.K.

120. Chakravarti, A. :—*Some Recent Trends in Old Khmer Studies.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 198-222.

In 1955 George Coedes made an assessment of the progress achieved in ancient Khmer studies till that time and he found that little attention was yet paid to explore the vast mine of information which the inscriptions, particularly those written in Khmer contained. Coedes wanted to reconstruct the everyday life of the common people with the help of information contained in these old Khmer inscriptions and for this he evidently looked forward to a new generation of historians. The present paper marks an appreciation as to how intensively and

extensively the basic task set forth by Ceodes for the new generation of historians of ancient Cambodia, of both Khmer and non-Khmer origin, has been fulfilled.—B.K.

121. Chakravarti, Adhir & Chakravarti, Ranbir :—*Aprada/Apradā : A Study in Its Connotation.*

JIH, LL, 1982, pp. 1-8.

The term *aprada/apradā* figuring in the five Damodarpur Copper plates dated in the 5th and 6th centuries A.D. is variously interpreted by scholars like R.G. Basak, D.C. Sircar, B.C. Sen etc. Against such previous interpretations it is argued that *aprada/apradā* is essentially a technical expression to denote a land of uncultivated, fallow and unyielding category and *apradādharmā* appears to stand for the custom of transaction of such lands. It does not imply a condition on further sale or gift by the owner or otherwise as viewed heretofore.—S.M.M.

122. Gokhale, S. :—*A Memorial Cave of Bauddhabhikṣus at Kānherī.*

Nav., 1982, pp. 8-13.

At Kānherī in Maharashtra is found a unique memorial cave in honour of Buddhist teachers. The names mentioned in the inscription in the cave are of those belonging to Ther vāda. The inscription is in Prakrit language and the script is very much similar to that of the inscriptions in Ajantā and Ghaṭotkaca caves. From the memorial cave at Kānherī we also know the exact difference between a Caitya and a Stūpa. Stūpa is a general term and is built in memory of Buddhist monk, while a Caitya is built in memory of the Lord Buddha.—G.U.T.

123. Gokhale, Shobhna :—*Two Lion Type Coins of King Sātavāhana.*

JNSI, XLII, 1980, pp. 6-10.

The origin and chronology of Sātavāhana kings have been highly debated and the general agreement has yet to be reached. From time to time, the discovery of Sātavāhana inscriptions and coins has added new dimensions to the problem and also opened up new vistas for further research.

The Sātavāhana inscriptions and coins are known as *Andhra's* in the Purāṇas. According to the Nanaghat relievo inscription and the Purāṇas, the founder of this dynasty was Śimuka (Chhimuka) Sātavāhana. At present ten coins in three types (1—elephant, 2—bull, 3—tree-type), attributed to the king Sātavāhana, have been found.

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The author herein has described (2 coins only) a new variety of copper-round, die-struck coin, known as "Lion-type". Lion motif is also found on the coins of later Sātavāhana rulers. The legend (*Rāño*) *Sātavāhana* is found on the obverse of the first coin only, although there is a slight difference in the depictions of lion on the obverse of both the coins. However, Ujjain symbol with *triratna* is found on the reverse of both the coins. The chronology and place of this Sātavāhana (personal name) king in the kings' list is again a *debated* issue. He is sometimes equated with the founder of the dynasty, Śimuka Sātavāhana. But on the basis of Ujjaini symbol and better workmanship the author suggests that this Sātavāhana was probably a son of Sātakarṇi I of the Nanaghat relievo inscription.—A.K.

124. Gosh, N.C. & K. Ismail :—*Two Foreign Gold Coins From Excavations at Kudavelli, District Mahabubnagara, Andhra Pradesh.*

JNSI, XLII, 1980, pp. 11-17.

In this paper the authors have discussed two Roman gold coins discovered by N.C. Gosh at Kudavelli, district Mahabubnagara, Andhra Pradesh. On the basis of stratigraphy the site has been divided into two periods. Period I (mid. 4th c. A.D.-6th c.A.D.), however, yielded two Roman gold coins. It is interesting to note that these two coins are made of pure gold (specific gravity 1819.09 and 18.9946) with little impurities. Nevertheless, both the coins differ in size (2.1 cms. and 2 cms. respectively.) and weight (4.3061 and 2.4693) respectively. Both the coins have small holes at the top. According to the authors they were possibly used as ear pendant.

Coin No. 1, on the obverse carries bust of an emperor and Latin legend 'Flavius Julius Constantius Perpetuus Augustus' (when reconstructed). The reverse shows two women seated on pedestal facing each other with legend on the edge 'Gloria, Publicae' and on the shield *Votis XXX Multiplicatis XXXX* to remind that this Roman king was the son of Constantine the Great, who ruled from A.D. 306 to 337.

Coin No. 2, on the obverse, depicts a Roman style bust, facing with head turned slightly to right. The legend, when reconstructed, is 'Dominus Noster Anastasius Perpetuus Augustus.' The reverse of it contains half length figure of a standing winged goddess with legend 'Victoria Augusti' (when reconstructed).

There are some incision marks on these coins also, which has led to a fierce controversy. According to wheler these coins were used as bullion contrary to which P.L. Gupta opines that these were used as legal tender.—A.K.

125. Gupta, C.S. :—*Some Interesting Coins from Vidarbha.*

ND, VI, Pts. 1—2, pp. 3-9.

The five copper uninscribed coins published in this paper are from the village in the vicinity of Umved (Dist. Nagpur). One of them is an unusual punch-marked coin, three are cast coins and the fifth one is minted by a hitherto unknown technique. The copper punch-marked coin has on its obverse 6 punches of which five are made by a single punch having a big tree-in-railing motive. The sixth symbol, in the centre, is also a tree-in-railing but it appears different from the former. The reverse of the coin has in a rectangular incuse, an elephant walking to left. The tree-in-railing motif is frequently met with on the punch-marked coins of the region but the elephant symbol on reverse is not so far reported on any specimen though sometimes it is found on the obverse.

The second coin is an uninscribed cast coin of irregular spherical shape with protuberance and has a 3 arched hill surmounted by a crescent and a big hollow cross on reverse. According to the author this is the first coin of this type found from the region.—M K.

126. Handa, Devendra :—*A New Variety of Kāḍa Coins.*

ND, VI, Pts. 1-2, pp. 12-16.

A new variety of Kāḍa coins was found during the excavation at Sugh. Earlier Allan has distinguished 6 varieties of Kāḍa coins which were first published by Cunningham who had mentioned the discovery of these coins along with the Kupinda coins.

The first coin is of copper alloy round in shape and has the legend Kāḍasa in early Brāhmī, snake to left in centre, tree-in-railing and inverted *Nandipada* and *Svastikā* in a row on the obverse while the reverse has an elephant with rider to right. On the second coin the legend of Kāḍasa has been explained as a genitive of Kāḍa, the name of king, place or a tribe. The author has identified the Kāḍas with the tribe Kathaiois of the Greek historians. This coin is the only issue with known find-spot and can be dated to 2nd century B.C. or perhaps earlier. The excavator of the site writes that the coin belongs to mid levels of period 1 B (c. 400 B.C.-close of 1st cent. B.C.). Even the legend of the coin suggests its early date. The third coin is square and has in a circle within a square frame 3 arched hill surmounted by a crescent and hollow cross below it and in a similar fashion 3 arched devices placed in two tiers are found. The upper device shows a rectangular railing with 5 radial lines coming out of it. Below on left is a hollow square. The fourth coin is

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also similar but the devices become indistinct. Both these coins were manufactured by casting process. Such coins are already known from various places of Vidarbha but according to the author the devices on the reverse was not made out properly on earlier specimens.

The fifth coin is minted by a new technique. It appears that some amount of molten metal was dropped on a flat surface and after allowing it to cool down a little, the impression was made with the help of a matrix. The matrix was impressed once again if the first impression had not come out properly, and it often resulted into double outlining. The coin has an elephant on obverse walking to right with an umbrella placed on its back and reverse is blank. All these coins were probably minted following the Kārṣapaṇa standard. The author thinks that these coins formed a part of local currency and it is very difficult to say anything regarding their dates definitely.—M.K.

127. Handa, Devendra :—*A Note on Some Hitherto Neglected Rājanya Coins.*

PPB, IX-X, 1981-82, pp. 126-127.

A round coin bearing a standing figure with a marginal inscription on the obverse, and humped bull to left in a rayed circle on the reverse has been published by Prinsep. This coin was collected by D.L. Slacy from Rajasthan. Another round Copper coin was also collected by Slacy. It shows a couchant humped bull to left in a dotted circle with a symbol below hind-legs on the reverse and a human figure on the obverse. It is holding a double-rident or thunderbolt in the right hand and resting the left on the hip. Letters on it are not clearly visible. The author is not certain of its being a Rājanya coin. Another round copper piece has also been described and illustrated alongwith the above mentioned two coins to be a Rājanya coin. It has been collected by Swiney a collector of upper India. The obverse of the coin is not clear and the rayed circle around the humped bull is missing.—M.R.G.

128. Hiraki, Koji :—*Pali Inscription of Shwegugyi Pagoda in A.D. 1130 in Burma (I).*

JIBS, XXIX, No. 1, 1980, pp. 466-464.

Here the text of a part of the Pāli inscription of Shwegugyi Pagoda in 1130 A.D. in Burma has been given. Some errors in the inscription have been corrected. Some errors which are difficult to read have been marked with (*). Some other errors to be corrected have been marked with(**).—A.D.W.

129. Katare, S.L. :—*The So-Called Coins of Śrī-Gupta.*

PPB, VII, Nos. 1-2, 1979, pp. 49-54.

A critique of R.K. Sethi's claims to have read *Śrī Gupta* on a coin, published in *Prācyā Pratibhā*, VI, No. 2, is presented through an analysis of the palaeographic features of the connected letters and their *mātrās*, belonging to the Gupta period. A survey of the material refutes the identification of these coins as belonging to Śrī Gupta of the Gupta dynasty. The legend on the concerned coin should read *Mahārāja Śrī Gaṇendra* and not *Mahārāja Śrī Gupta* as claimed by Sethi. The coin evidently belongs to Nāga dynasty.—S.M.M.

130. Katare, Sant Lal :—*A Note on the Jhulpur (Bamhani) Copper-plate Charter of the Kalachuri Vijayasimha.*

PPB, VIII, Nos. 1—2, 1980, pp. 87-88.

As per reading of the charter Chandrol's *śrīmaddhanolisamāvāse* or *śrīmaddhanauli-samāvāse* in 1.13 of the record is wrong as the plate clearly has *śrīmadenauli-samāvāse*. Secondly, Chandrol's identification of the village Māṭimagrāma with Māṭwārā in Patan tehsil of Jabalpur district is not warranted by the record.—S.M.M.

131. Krishna, C. :—*A New Addition to the Kṣatrapa Hoards From Vidiśā District in Madhya Pradesh.*

JNSI, XLII, 1980, pp. 25-30.

About 48 new Kṣatrapa coins have been discussed here. These coins were found in 1972 at Vidiśā, Madhya Pradesh and are presently displayed in the Madhya Pradesh State Archaeology and Museums Department. These coins are small circular pieces and are made on the model of Greek hemi-drachma. These were replaced by the copper square pieces of earlier period. These coins are attributed to the Western Kṣatrapas of Malwa of the Kardamaka family and include coins of the kings from Rudradāman-I to Swāmī Rudrasimha IV. On these coins titles like *Rajno*, Kṣatrapa or Mahākṣatrapa have been used simultaneously. They are very useful because they not only confirm the earlier findings but also fill the genealogical gap of Kṣatrapa rulers. On palaeographic grounds they can be dated to the 3rd and 4th cent. A.D. On the obverse of these coins bust of a king is depicted and on the reverse symbols like three arched chaitya, wavy line, moon, star, border of dots and circle in dots, Brāhmī legend is found.

The author has divided these 48 coins in 14 classes on the basis of symbol, bust and name. The present collection includes the coins of

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Rudradāman, Damjadśrī, Rudrasimha I, Satyadāmana, Rudrasena I, Sanghadāmana, Vijayasena, Rudrasena II, Viśvasimha, Bhartṛdāmana, Viśvasena, Rudrasimha II, Swāmī Rudrasena IV, Swāmī Rudrasimha III and some incomplete specimens.—A.K.

132. Lahiri, A.N. :—*Religio-Mythical Bearing of the Representation of Zeus on Indo Greek Coins.*

JNSI, XLII, 1980, pp. 58-65.

The author first narrates the birth of Zeus in Greek mythology, then discusses attributes given to him by religious-leaders and deals with his representation on Indo-Greek coins. On most of the Indo-Greek coins Zeus is shown bearded, naked, standing or sitting on gold or ivory throne. His weapons are thunder-bolt and aegis; attribute sceptre and mount eagle. On some of the coins the manner in which he holds thunder-bolt is different, i.e. raises thunder-bolt above the head. Lahiri thinks this posture represents an "action picture" of Zeus. In the coins of Archebius he is shown holding aegis in hanging left hand and thunder-bolt in raised right hand. On the earlier Greek issues, i.e., of Diodotus I, Zeus is naked, striding to left and holding aegis over extended left arm and hurling thunder-bolt in right hand. His mount eagle is shown near his left foot without stretched wings. Lahiri points out that this particular posture is related to the Greek myth when Zeus standing on Mount Olympus killed Titans with his newly acquired weapons-aegis and thunder-bolt. He has also discussed Zeus shown in association with the other Gods of the Greek mythology and its significance.—Author.

133. Lalit Kumar :—*A Study of Mason's Mark with Special Reference to Bakaria Kuṇḍa.*

JASOB, XXVII, No. 2, 1982, pp. 130-136.

See Under Sec. I.

134. Lalit Kumar :—*Timingila Jātaka—A Research.*

PPB, IX-X, 1981-82, pp. 103-106.

See Under Sec. I.

135. Maheshwari, K.K. :—*Local Punch-Marked Coins from Western Maharashtra.*

ND, VI, Pts. 1-2, p. 1.

In this paper the author has described and illustrated three new varieties of the **Punch-marked coins found in Western Maharashtra.**

These coins bear the symbols on the obverse while the reverse is blank.—M.K.

136. Maheshwari, K.K. :—*New Varieties of Uninscribed Cast Coins of the Deccan.*

ND, VI, Pts. 1-2, p. 2.

In this paper the author has published two new varieties of uninscribed copper cast coins of the Deccan. On the obverse of coin No. 1 is three-peaked hill surmounted by a crescent flanked by a taurine. While the coin No. 2 has six-packed hill capped by a crescent to the left is a horizontally placed taurine and to the right is an object looking like a walking stick.—M.K.

137. Maheshwari, K.K. :—*Alleged Coins of Śrī-Gupta.*

PPB, IX-X,—1981-82, pp. 43-45.

A copper coin assigned to Śrī Gupta by Sethi (R.K. Sethi—Mahārāja Śrī Gupta. PPB, VI, No. 2, pp. 135-143) is actually to be attributed to the Nāga King of Padmāvatī. The crucial last three letters on the coin deciphered by Sethi as *Guptasya* are really *Gandra*. Sethi assumed that the elongation of the right vertical of letter *Ga* is medial 'u' which goes contrary to the known facts about *Gupta-Brāhmī*. The letter is simply *Ga*. Similarly the last letter is easily recognisable as the lower portion of *dra* or *ndra* and not of *ya* as supposed by Sethi. On Gupta coins the right portion of subscribed *ya* goes upwards unlike that seen on the present coin. The type, fabric, style together with the legend would suggest it to be an issue of Nāga King Gaṇapati with legend *Mahārājasa Śrī Ganendra*.—Author.

138. Mangalam, S.G. :—*Śibi Coins in the Deccan College Archaeological Museum.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 24-28.

Sankalia collected as many as nineteen coins of Śibi republic from Nagari in Rajasthan which are preserved in the Deccan College Museum. These coins have been discussed here. The common devices on the Śibi coins are *Svastika* attached with the taurine symbols on its four ends or cross with taurine symbols in four angles, a tree generally sprouting from a circle and a semicircular legend on the obverse. In some cases six-arched hill symbol is surmounted by ornamental *Nandipada* and below the hill a symbol of river on the reverse. Śibis were supposed to be devotees of Śiva, hence they

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employed *Nandipada* motif on the coins. Some western Kṣatrapa coins copying hill-river motif from Śibi coins have also been found there.—D.B.S.

139. Manmohan Kumar :—*A Unique Gupta-Copper-Coin from Sanghol.*

PPB, VI, No. 1, 1978, pp. 67-70.

A Gupta-Copper-Coin has been discovered by the author from Sanghol. The coin is issued by Candragupta I as is evident from the Brāhmī legend Candragupta, found on the reverse while on the obverse is the legend *Licchavayah*.—N.P.N.

140. Mirashi, V.V. :—*Did Candragupta II Sell his own Palaces at Vidiśā ?*

ABORI, LXII, Pts. 1-4, 1982, pp. 221-223.

According to D.R. Bhandarkar's reading of Sāñchī stone-inscription of Candragupta II (Gupta year 93), the Gupta king sold his three palaces Maja, Śarabhaṅga and Āmrarāta at Vidiśā in order to make a permanent endowment in favour of the Buddhist Saṅgha at Sāñchī for the feeding of a certain number of *bhikṣus* and for the maintenance of a lamp in the temple there. The author thinks all this to be hypothetical. They appear like the names of individuals. He agrees with the translation of Fleet with a few corrections. *Rāja-kula* primarily signifies 'a royal family.' So these might have been petty chiefs ruling as feudatories in the neighbourhood of Vidiśā. According to the author it is absolutely incredible that Candragupta whose prosperity is indicated by the various types of gold coins issued by him and who has been praised by the Chinese travellers Fahien etc. should have been compelled to sell three of his private palaces for purchasing an ordinary village to make a permanent endowment.—M.R.G.

141. Mirashi, V.V. :—*Mandasor Fragmentary Inscription of Kumāravarman.*

JOIB, XXXII, Nos. 1-2, 1982, pp. 70-75.

This inscription incised on a large stone slab which is irregularly broken on the left was discovered at Mandasor in M.P. 1978. Its characters are of the Gupta alphabet and its language Sanskrit.

The record is of the reign of Kumāravarman whose family is coming to notice for the first time. His genealogy is given as

follows : [Ya] jñadeva-Vīrasoma-Bhāskaravarman-Kumāravarman. Bhāskaravarman seems to have defeated the contemporary king of the Aulikara family. Kumāravarman came to the throne when quite young. He performed several sacrifices one of which was Pauṇḍarika.

Kumāravarman's country was invaded by an enemy whose proper name has not been stated, but who is referred to as a son of Kṛṣṇa. Kumāravarman killed him and captured his elephants. This son of Kṛṣṇa is evidently the Kaṭaccuri king Śaṅkaragaṇa, the son and successor of Kṛṣṇa of Māhiṣmatī. His Ābhōṇa plates are dated in the Ābhīra or Kalacuri year 347 (c. A.D. 597). His contemporary Kumāravarman may be placed in A.D. 580-610. Yajñadeva, the progenitor of this family, seems to have risen to power in c. A.D. 540. He may have been a feudatory of the Aulikar king Yaśodharman. His grandson Bhāskaravarman seems to have become very powerful. He overthrew one of the successors of Yaśodharman and established himself at Ujjayinī in c. A.D. 575. His successor Kumāravarman was a ruler of remarkable ability.

The object of the present inscription may have been to record the construction of some charitable work like a tank at Mandasor, though this has not been explicitly stated in the preserved portion of the present inscription.—Author.

142. Mirashi, V.V. :—*The Riddle of the Date of the Devnī Morī Casket Inscription.*

JOIB, XXX, Nos. 3-4, 1981, pp. 272-278.

The inscription in question is incised on the lid, sides and bottom of a casket discovered during excavations at Devnī Morī village (Sabarkantha district, Gujarat). The inscription shows that the casket was deposited in the *Stūpa* on the fifth *tithi* of Bhādrapada in the year 127 during the reign of a king named Rudrasena. As no king could have reigned for a long period of 127 years, the date must be referred to some era. But scholars are greatly divided about the identity of the era in which the year is recorded. The author examines the different views in the present article. He reiterates his previous view that the year 127 is of the Ābhīra era, commencing in A.D. 250, which is equivalent to A.D. 376-77 and the king Rudrasena mentioned in the inscription is a Ābhīra king. The Ābhīras had names ending in 'sena'. So Rudrasena of the present inscription was of the Ābhīra race. His family was known as Kathika. It is not surprising that being himself an Ābhīra, he dated the record in the Ābhīra era. According to the *Purāṇas*, ten Ābhīra kings ruled for 167 years. So the year 127 falls in this period of the Ābhīra-supremacy. This identification of the era is supported by the evidence of *palaeography, architecture and sculpture*. The present

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casket inscription has brought to notice for the first time the name of Rudrasena an Ābhīra king.—B.K.

143. Mishra, B.N. :—*A Note on the Stone Slab Buddhist Inscription from Malhar.*

PPB, VIII, Nos. 1-2, 1980, pp. 81-86.

A recently acquired Buddhist inscription in Brāhmī script from Malhar, a site of great antiquity in Bilaspur district of Madhya Pradesh is noticed and briefly discussed. The language of the record is Prakrit and the script appears to be of the 1st-2nd centuries A.D. The record, thus deciphered, may indicate the place of burning, burial or enshrinement of the corporeal relics of six monks whose names are found mentioned therein.—S.M.M.

144. Mishra, Vina :—*Tripurī se Prāpta Āhata Mudrāṇ (Punch-Marked Coins Found at Tripurī). (in Hindi).*

PPB, VIII, Nos. 1-2, 1980, pp. 93-106.

A large hoard of punch-marked coins has been found from the excavation conducted during 1966-71 at Tripurī (modern Tewar) near Jabalpur in Madhya Pradesh. A detailed analysis of these coins is attempted. Out of about 400 coins noticed at the excavation 242 coins are punch-marked. These coins are classified on the basis of the symbols and signs used on them. The symbolic signs, e.g. sun, six-spoked disc etc. found engraved on the coins, are discussed. The date of the coins is settled as varying from the 2nd cent. B.C. to the 4th cent. A.D., taking cue from A.K. Narayan and L. Gopal. The paper carries illustrations of symbols on the coins.—S.M.M.

145. Momin, K.N & Mehta, R.N. :—*A Copper-Plate Grant of Dhruvasena Bālāditya from Dana, Taluka Kapadvañja, Dist. Kheda.*

JOIB, XXXI, No. 1, 1981, pp. 84-89.

The paper contains scholarly introduction along with the text of the grant of Dhruvasena Bālāditya discovered from a field in village Dana, Taluka Kapadvañja, district Kheda. The plates are of beaten copper sheets and are well chiselled so that the letters which are usually 1X.5 cm. in size are clear. The letters are bold with a serif on the top of most of them. The language is Sanskrit. The plates describe the Maitraka dynasty from Bhaṭāraka. It is a donation of Deyaraka grāma (Daiyapa of the Kapadvañja Taluka) in the Mahisaka Pathaka (Mahisaka

is Mahisa in Nadiad Taluka) of Khetakāhāra Viṣaya (the area of Kheda district), to a Brāhmaṇa Bhatti Vishnu, who belonged to Ānartapura (modern Vadnagar of North Gujarat). The place of issue is Valabhi which is now a days a Taluka headquarters of the Bhavanagar district. The donor is the famous Maitraka ruler who seems to be the son-in-law of Harṣavardhana. The Sandhivigrahika is Skandabhaṭṭa who is probably son of Chatrabhaṭṭai. The dūtaka is Sāmanta Śilāditya, who holds this position in Saṁvat 310, 312, 313. The grant is dated in Saṁvat 314, Mārgaśīrṣa Badi 10.—P.G.

146. Mukherjee, Dolly :—*A Note on a New Gold Coin of Jayavarman.*

JNSI, XLII, Pts. 1-2, 1980, pp. 21-24.

The article discusses a new gold quarter Dramma which is presently housed in the Calcutta Museum. On the basis of Palaeography and stylistic representation of a deity it is concluded that this coin belongs to king Jayavarman of the Chandella dynasty, and therefore, has nothing to do with the Paramāra king Jayavarman. The obverse of this coin shows legend in Devanāgarī Script in two lines : Śrī maj (ja), and, Ya varma (deva) and reverse shows rude figure of a 4 armed seated goddess Lakṣmī within dotted border which nimbates. Upper two arms hold lotus stalks and the lower are spread at her sides. This coin is round 19.07 grains in weight and 11 mm. in size but the provenance is not known. This particular seated goddess type of device was first used by the Kalachuri king Gāṅgeyadeva on his coin and later copied by Chandellas, Paramāras, Gāhaḍavālas, Cāhamāpas, etc. Chandellas ruled from the middle of the 11th cent. to the end of the 13th cent. around Mahoba.—A.K.

147. Mukhopadhyay, Chhanda :—*The Representation of Viṣṇu on Gupta Coins.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 30-34.

The paper discusses how God Viṣṇu has been represented on Gupta coins either in anthropomorphic or in theriomorphic form or even by symbol or attribute. It appears that like inscriptions coins also show that the Guptas were devotees of Viṣṇu, and they actually popularized the worship of Viṣṇu through coinage which served as the most important medium of propaganda. Moreover, by representing God Viṣṇu on their coinage the Gupta monarchs might have served a two-fold purpose, viz., popularizing the vaiṣṇavite faith and proclaiming their overwhelming sovereign power by virtue of the blessings and patronage of Lord Viṣṇu, who remained a family deity of the Imperial Guptas.—B.K.

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148. Murthy, P.N. Narasimha :—*Inscriptions of Lokanātha Devarasa.*

JESI, VII, 1980, pp. 112-119.

From Hiriyangadi, a suburb of Kārkala hails an inscription belonging to the time of Lokanātha Devarasa. This is dated in Śaka 1256, Bhāva, Phālguna śu 5, Wednesday, corresponding to 1334 A.D., February 9. The inscription is in Kannaḍa language and late Hoysala characters. It contains 40 lines and is in a good state of preservation. The record is that the king was a Mahāmaṇḍaleśvara, but it never mentions the name or title of his overlord. From the other two records it becomes clear that the ruler mentioned here was a feudatory of Hoysala emperor Ballāla III and later of his queen Chikkāyi-Tāyi. Being a loyal feudatory of Ballāla III, Lokanātha Devarasa was permitted to add the Kārkala region to his own principality of Śāntalige—1000. The purport of the record is to register the grant of lands by his/elder sisters to the śantinātha-Basadi. Besides, the king also made land grants to the Basadi after purchasing it from a person in the place called Kavuduru. With the help of other inscriptions, a genealogical table of Lokanātha Devarasa has been constructed in this paper.—P.G.

149. Narain, A.K. :—*Gaṇeśa on Hermaeus' Coins.*

ND, VI, Pts. 1-2, pp. 26-29.

In this paper the author has published 9 silver drachm of Hermaeus, an Indo-Greek king. The present coin is in the collection of the British Museum. The obverse of the coin has diademed bust of the king to right and Greek legend Basileos Soteris Eramaios. The reverse shows a male deity with elephant's head holding a sceptre palm in left hand, and right hand extended and bears the legend Mahārājasa Tratarasa Haramanyasa. The elephant's head of the god is so obvious, according to the author that one cannot but take this therianthropic figure as a representation of Gaṇeśa or a proto-type Gaṇeśa. The date of Hermaeus cannot be later than 50 B.C. and therefore the representation should be the earliest depiction of Gaṇeśa, who is amongst the latest deities admitted to the Hindu pantheon. According to the author in India God is not found sculptured before the Gupta period and also an examination of literature indicates that there is no trace of Gaṇeśa cult in India before 5th century A.D. Elephant as a symbol appears on the coins of Demotrius and Antimachus but in the times of Antildas (130-100 B.C.) the elephant is depicted in a definite device cut, as Zeus is shown walking by the side of an elephant. This indicates syncretic tendency due to the meeting of foreign and local elements. The Pi-lo-sho-lo mountain was called after its presiding deity who had a form of elephant. By the

time of Hermacus, Zeus himself assumed an elephant-head and gave birth to a syncretic therianthropic God. The author opines that this unique coin has to be regarded as the earliest representation of a deity who later on become popular by the name of Gaṇeśa.—M.K.

150. Pande, Tribhuwan Nath :—*Coins of Northern India (11th- 12th Cent.)*.

KJIRSA, III, Nos. 1-2, 1980-81, pp.-163-166.

With the help of epigraphs and literature of the period an attempt has been made to bring out the names of coins popular with the people. For this purpose the inscriptions put under focus are siyadoni-Inscriptions, Harṣa-Inscriptions of Vighraharāya, Bijapur inscriptions of Dhavala of Hastikuṇḍin. Description of the coins of chandellas, chālukyas of Gujarat, Paramāras, and kings of Kashmir is also added.—N.K.S.

151. Pandey, S.K. :—*A Note on Two Newly Discovered Sātavāhana Coins*.

PPB, IX-X, 1981-82, p. 125.

Two Sātavāhana coins have been discovered from Malhar (Distt. Bilaspur, M.P.) by the author. One of these is an *Ardha-Kārṣāpaṇa*. On the top of the coin a symbol resembling *Nandipadu* can be seen. Similar symbol has been noticed on a Sātavāhana coin from Tripuri excavations. Below the symbol is the legend and on the lower half of the coin is a standing figure of an elephant with a goad in front. Reverse of the coin shows the figure of a tree-in-railing to left. The obverse of the *Pāda-Kārṣāpaṇa* coin has slight variation in symbol with *Ardha Kārṣāpaṇa*. This coin does not show any similarity with the *Sātavāhana-Kārṣāpaṇa* published by Bajpai. The coin under discussion is of Eran variety. The name of the ruler is not found in the Purāṇic lists. The author gives two probabilities either the ruler Māghaśrī ruled over this area prior to Sātakarṇī I or he may be identified with 'Megha Swāti' the 9th ruler, mentioned in the Purāṇic lists.—M.R.G.

152. Pandey, S.K. :—*A Note on the So-called Buddhist Inscriptions on the Stone Slab from Malhar*.

PPB, IX-X, 1981-1982, pp. 128-130.

Analyses the facts with the help of the improved reading of the Buddhist Inscription on the stone-slab from Malhar. It is the memorial

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stone erected in the memory of Iśināga. The date of the inscription is last quarter of the first century A.D. According to the author it has nothing to do with the Buddhist pantheon, as proposed by B.N. Mishra and Rohini Bajpai in their respective papers.—M.R.G.

153. Pandey, V.C. :—*Bhitari Pillar Inscription : Some New Interpretations.*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 155-156.

Provides a reappraisal of a part of Bhitari inscription. Cites translations of Fleet and discusses the opinions of H.C. Raychaudhari and D.C. Sircar on the sentence "While preparing to restore the fallen fortunes of his family he was reduced to such straits that he had to spend a whole night sleeping on bare earth". Quotes R.C. Majumdar who takes the instance as a recollection of a battle scene. Propounds that this refers to preconsecration rites enjoining upon the king designate to spend the preceding nights on bare earth, observing celibacy. Again points out that the essence of the proverbial term "the placing of the left foot on somebody" has not properly been construed. Opines that it means utter contempt for him citing an instance from the *Rāmāyaṇa*.—N.K.S.

154. Pandya, B.P. :—*The Vrajavadhūcaraṇarajamāhātmyam-A Study.*

JOIB, XXXI, No. 1, 1981, pp. 79-83.

The importance of the *carāṇarajas* of *Vrajavadhū*s has been discussed here. The study is based on an unpublished manuscript preserved in the collection of the Oriental Institute of the M.S. University of Baroda. This is a small *stotra* containing only 30 verses in the Anuṣṭubh metre. In this *stotra* the interlocutors are Brahmā and Bhṛgu. Brahmā brings out the importance of *carāṇarajas* to Bhṛgu by quoting the dialogue between Śrutis and Bhagvān. Brahmā narrates that he could not get the *carāṇarajas* even after performing austerities for sixty thousand years. The Vrajavadhūs are not ordinary ladies but daughters of Śrutis when Śrutis desired to see the attributeless Brahman, the Lord showed his abode in the form of Vrajabhūmī and pointed out that Lord Kṛṣṇa is nothing but Brahman itself. The description of Mathura region including the mountain Govardhana, the river Kālindī, the Kadamba tree, Vṛndāvana, and the graphic picture of Lord Kṛṣṇa is given here very briefly. The concept of *carāṇarajas* has a parallel in Vallabhācārya's Suddhādvaita philosophy where *gopikās* are described as *gurus* of *Vaiṣṇavas*.—P.G.

155. Pingree, David :— *Sanskrit Evidence for the Presence of Arabs, Jews and Persians in Western India : c.A.D. 700—1300.*

JOIB, XXXI, No. 2, 1981, pp. 172-182.

The Presence of Arabs, Jews and Persians in c.A.D. 700—1300 is evidenced by several inscriptions of the period. In the present paper the author mentions and discusses in detail a number of inscriptions which throw light on this matter. The earliest Sanskrit records of Muslims from western India date from the 730s. The two copper plates of Gurjara ruler of Bhṛgukaccha, Jayabhāṭa IV, the inscription of Bhoja, the grant of Cahamāna ruler Bhartṛvaḍḍha II, Pulakeśin's inscription and a grant of Rāṣṭrakūṭa monarch Indra III are some of the epigraphic records which testify to the presence of Muslims in western India. The Pārasīkas are also regularly mentioned in the inscriptions of the western Cālukyas. Two other inscriptions of the Kadambas found in Goa, mention an Arab family of some importance in the middle of the eleventh century. A single epigraph refers to Jews in South India. This is a copper plate grant in Tamil of Cera Bhāskara Ravivarman.

Sanskrit literature composed in western India between 700 and 1300 also frequently refers to the goods imported from Arabia and Iran and to the social customs of the Muslims and Pārsīs.—B.K.

156. Ramesh, K.V.— *Duplicate Inscription of Chalukya Polekeśi I at Badami.*

JESI, IX, 1982, pp. 12—13.

In case the assignment of the damaged inscription of Polekeśi I to the 7th century A.D. in the S.I.I. Volume is wrong, and the inscription actually belongs to 543 A.D., it clearly highlights the futility of trying to stick to one's guns in the matter of dating early inscriptions solely on palaeographical grounds.

In case, as suggested by K.V. Ramesh, the well-preserved cliff inscription was engraved after driving out of the Pallava conquerors in or after 642-43 A.D., it becomes very clear that an inscription of the middle of the 6th century was got re-engraved almost exactly 100 years later during or immediately after 642-43 A.D.

A third alternative is that Polekeśin I, in the flush of his completion of the construction of the fort got an unknown number of same inscriptions engraved at Badami, in different plates and at different heights and that we have now discovered, by chance, the second copy.

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If this be the truth, then again, its assignment to the seventh century in the S.I.I. volumes takes us back to the same position of such palaeographical datings bogging down to plus or minus hundred year.—P.G.

157. Rao, S.R. :—*The Methodology of Decipherment of the Indus Script.*

VUOJ, XXI-XXII, Pts. 1-4, 1978-79, pp. 7-17.

The author does structural analysis of Indus script and refutes the views of foreign scholars. He proceeds from the known to unknown, the known being the Semitic alphabetic writing to the unknown, being the Indus sign. He finds 17 out of 22 linear basic signs of Indus writing identical with those in Semitic writing and thus, probably Semites borrowed linear signs of the late Harappan script in 1500 B.C. The Indus signs are also given the same phonetic value which the comparable Semitic signs have. The analysis has revealed that there are only 52 basic signs in the mature Harappan script and 22 in the late Harappan script. With such a small number of basic signs, the Indus script could not have been pictographic or ideographic. It can only be phonetic, i.e. syllabic or alphabetic. Therefore, he regards Indus language to be of Indo-European family and so non-Dravidian in character. He reads various Vedic names in the Indus script and feels that the Harappan concept of moral and cosmic order was the same as that of the Rigvedic people and the seal inscriptions of Harappan culture throw a flood of light on the economic, political and religious condition of the people.—S.B.S.

158. Salomon, Richard :—*More on the Rajghat Shell Character Seal.*

JESI, IX, 1982, pp. 26-28.

This is in continuation to author's previous paper published in this journal where he described a seal found at Rajghat bearing a beautifully carved inscription in highly ornate shell characters and proposed a tentative reading for the inscription of *suchitrarasabhañjī*. In this paper the author reveals further information which he got after examination of the seal itself. The most notable is the presence of another inscription in Brāhmī characters on the reverse side of the seal. The reading of this inscription is *avimuktesvara-bhaṭṭārakaḥ*. V.S. Pathak and K.K. Thaplyal have already discovered elsewhere several other seals and sealings bearing the same or similar inscriptions. Various attempts at reconciling in some way the Brāhmī and shell character inscriptions on the same seal have been made. The possibility of the seal bearing a biscript has been discussed. In that case it would provide a vital clue

for the decipherment of the problematic shell character script. Attempts at interpreting the shell inscription as a partial repetition of the Brāhmī text have also been made. Further, it has been suggested that they contain two entirely different names. Finally, the author suggests that we should wait for further discoveries to arrive at the final results and till then the tentative reading offered in his previous paper may be provisionally retained.—P.G.

159. Sampat, M.D. :—*A Note on Kaḍali Plates of Amma II.*

JESI, VII, 1980, pp. 25-29.

The copper-plate inscription, which is now preserved in the Victoria Jubilee Museum, Vijayawada, was originally found at Kaḍali in Razole Taluk of East Godavari District. It belongs to the Eastern Chalukya king Amma II who reigned from c. 945-70 A.D. The genealogical portion in this grant does not give us any new historical information about the kings that preceded Amma II. The charter records the conversion of the village Siriyuru into agrahāra which was granted as *sarvakaraparihāra* on the day of *Uttarāyana-saṅkrānti* by king Ammarāja, also called Rājamahendra, to a learned Brāhmaṇa Dāriya Bhaṭṭa. The paper contains fruitful discussion on the date of the issue of this grant which could have been issued only when the authority of Amma II seems to have been opposed by his relatives and other rebellious forces. After his coronation in 945 A.D. there are only two records that give us the date. Judging from the details of these records, it may be said that the present grant could have been issued within his eleventh or thirteenth years.—P.G.

160. Sarma, I.K. :—*Some Aspects of Bhaṭṭiprolu Casket Inscriptions.*

JESI, IX, 1982, pp. 23-25.

The paper brings out important factors which when taken into account all together give the impression that Mauryan craftsmanship is more explicit on the Bhaṭṭiprolu caskets and reliquaries than anywhere else. While at the Mahāchaitya of Dhānyakaṭaka excavations have confirmed a settlement of Buddhist monks prior to the patronage of Aśoka (pre-granite rail, pillar edict phase). Bhaṭṭiprolu stūpa came to existence due to the effective proselytising activity of Aśoka's *dharmma* in South East India.

Analytical study of the Bhaṭṭiprolu casket inscription shows that the reversed and topsy-turvy letters were largely due to the defects of the engraver not uncommon in Aśokan edicts. The scribes of Aśoka like Chāpada hailed from North-West. The edicts found in Karnataka and

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near by Kurnool were caused by such scribes who were accustomed in Kharoṣṭhi writings since the lower as well as upper lid parts of the stone-casket are heavy and of granite, quarried locally, the inscriptions on them were caused to be engraved at the site by such engravers who belong to a different land—while the crystal reliquary as well as the objects were caused to be engraved in the original place and brought to the site during the consecration.—P.G.

161. Shaligram, Pradeep Kumar :—*Prācīna Bhāratiya Mudraṇ para Aṅkita Śrī Lakṣmī kī Pratimāṇ (Images of Śrī Lakṣmī on the Coins of Ancient India). (in Hindi).*

Sod. Pat., XXIII, Pt. 2, 1981, pp. 73-77.

Some ancient coins bearing the images of Lakṣmī have been found from various places such as Ujjain, Kośāmbī, Pañcāla, Ayodhyā. Mathurā etc. All these coins show Lakṣmī in different poses and forms such as *padmahastasvarūpā*, *padmavāsiniśvarūpā*, *gajalakṣmīśvarūpā* etc. The study of these coins reveals that up to the 2nd century B.C. Lakṣmī had become a famous deity and was known as a giver of good luck (*saubhāgyadātṛī*). These coins also throw light on the ways of worship and image traditions in ancient India. The image of four armed Lakṣmī can be seen only in 9th century. Probably this form of Lakṣmī was accepted in later India only to prove that deities are stronger than men, and to separate them from the images of human beings.—M.R.G.

162. Sharma, D.P. :—*Inscribed Śiva Liṅga of Kuṣāṇa Period From Fatehpur (U.P.)*

PPB, IX-X, 1981-82, pp. 69-70.

On the evidence of a recently discovered inscription of Virasena at Mazilgāon in Fatehpur district of U.P. it is suggested that the Kuṣāṇa power in the Madhyadeśa was uprooted by the Nāga rulers, possibly by king Virasena.—O.P.B.

163. Sharma, M.J. :—*A Re-Examination of the Halmidi Inscription of Kadamba Kakutstha.*

JESI, IX, 1982, pp. 78-82.

Analysing the facts with the help of the improved reading of the Halmidi Inscription and other related inscriptions, certain points have been made clear in this paper. Firstly the fact that Paśupati was a contemporary of Kakutsthavarman was further proved by the inscription

on the right door jamb of Praṇeśvara temple at Talagunda which extoles him in similar terms and establishes a matrimonial relationship between Kadambas and Bhaṭṭari families. Secondly, even if there was an absence of reference to the reign of Kākutsthavarman in the present inscription, the event referring to the fight and victory over the Kekayas may have to be ascribed to his period alone. Further, it is very clear from the expression Kalabhrapāri that Kakutsthavaraman was contemporary to the Kalabhras, a powerful people who had occupied the Pāṇḍyan kingdom. Moreover, as the appellation reveals, Kakutsthavarman might have fought battles with the Kalabhras and it is also natural to conclude that he had faced them after defeating the Pallavas.—P.G.

164. Sharma, Savita :— *Uninscribed Copper Coins from Ahichhatra.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 20-23.

Some die struck copper coins were discovered from Ahichhatra, capital of North Pāñcāla which are without legend but have symbols only on one side and the other side is blank. These can be classified under four heads from the point of view of shape, size and symbols etc. There is (1) one coin bearing four circlets on the obverse side, (2) six bearing bull standing to the left about four circles, symbols on the obverse, (3) five bearing bull facing to the right, tree-in-railing in the centre and (4) two bearing bull facing to left on the right, tree-in-railing in the centre, and the so-called Ujjain symbol having interchanged their places. There is no sure indication for dating these coins, but it is quite likely that these coins might have immediately followed the punch-marked coins and therefore can be placed in the late 3rd or early 2nd century B.C. All these coins are in the possession of the author.—D.B.S.

165. Sharma, Savita :— *An Uninscribed Coin of Śrī Laṅkā.*

ND, VI, Pts. 1-2, pp. 10-11.

In this paper the author has re-published an uninscribed cast coin which was published earlier under the heading "An unknown early North India Coin." On the basis of typology and traces of some Brāhmī letters, she opines that the coin belongs to Śrī Laṅkā. There are several such specimen in Colombo Museum and were earlier published. The Colombo Museum coins are said to have been found at Anurādhāpura where during excavation some punch-marked coins, a few uninscribed cast coins and Roman coins were found. The author has identified the present coin as an early Sinhalese coin. She does not agree with the contention that Brāhmī letters are inscribed above the bull, but thinks that these are merely symbols. The author has further stated that the

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Indian Museum, Calcutta has a coin which appears quite close to this coin by its obverse but the reverse is entirely different and hence it is not unlikely that the Indian Museum coin is another variety of the present coin.—M.K.

166. Sharan, Mahesh Kumar :—*Coins of the Audumbaras*.

VII, XX, Pts. 1-2, 1982, pp. 188-196.

The rare Audumbara coins found in Kangra and Hoshiarpur districts of the Punjab and dated in near about 100 B.C. can be divided into 3 groups : 1. Square Copper Coins, 2. Circular Silver Coins and 3. Circular Copper Coins. A detailed description of these coins is carried out and arguments of renowned numismatists on these have been critically studied.

The Audumbara square copper coins are prior to those of Huviṣka, and so they are important for supplying us with the earliest representations of ancient temples. The circular silver coins can be attributed to the Vemakas and not to the Audumbaras. The third type of coins bearing names of Ajamitra, Mahimitra, Bhānumitra and Mahābhūtimitra, evidently cannot be attributed to the Mitra dynasty of Mathura, but to the Audumbaras instead, because probably bearing the surname 'Mitra' was a fashion of the day.—S.M.M.

167. Shastri, A.M. :—*Mallar Plates of Vyāghrarāja : A Re-Appraisal*.

JESI, IX, 1982, pp. 40-47.

The inscription has already been edited by D.C. Sircar and Bhattacharya in *Epigraphia Indica*, XXXIV, pp. 45-50. The author sums up his discussion by declaring that the chiefs known from the Mallar plates of Vyāghrarāja had nothing to do with the Śarabhapuriyas and appear to have ruled over a part of south Kośala in the closing years of the seventh century A.D. There is no evidence whatsoever to equate the Amarārya-kula with the Śarabhapuriyas and kings Jayabhaṭṭāraka and Pravara Bhaṭṭāraka with the Śarabhapuriya chiefs Jayarāja and Pravaraarāja respectively. Consequently there is no need to alter the genealogy and order of succession of the Śarabhapuriya chiefs in the light of the evidence furnished by the Mallar plates of Vyāghrarāja.—P.G.

168. Shastri, A.M. :—*More Coins of Vijayanandin*.

ND, VI, Pts. 1-2, pp. 17-25.

The author has published in this paper 24 coins of Vijayanandin found from a hoard containing 2400 Magha coins. Provenance of the hoard

is unknown as these were purchased from a coin dealer. The present hoard gives as many as 8 varieties arranged under two well-defined classes. The hoard brings to light for the first time six new varieties. All the pieces in the present hoard are of copper alloy of irregular shape and are die-struck except a few pieces which are stamped on both sides. The weight of these coins ranges between 2.5 gms. to 3.8 gms. The legend on these coins is in Brāhmī script and Prākṛit language. It gives only the king's name as Vijayanandī, the full legend intended to be Vijayanandisa.

These coins may be grouped into two classes on the basis of the position of the humped bull on the obverse. Coins with bull facing left constitute class I and the animal facing right Class II. Sub-varieties of the class can be made out by the reverse devices. Class I has either blank reverse or have 3 peaked hill topped by indistinct devices strung bow and arrow above a device consisting of 6 dots of staff split at the bottom on left or right and bow and arrow. Class II has either reverse blank or has dotted devices and split staff open to it. Some peak pieces are also described here belonging to both the classes. It is interesting to note that in the present hoard and an earlier hoard published by the author, the coins of Vijayanandin are found with Magha coins exclusively. The fact seems to have some chronological implications concerning the Maghas vis-a-vis Vijayanandin. On the basis of the palaeography of the legend the author has concluded that Vijayanandin preceded the Maghas. Alternatively, he may have ruled over an adjoining region.—M.K.

169. Shastri, A.M. :—*Did Śrīgupta Issue Coins.*

PPB, IX-X, 1981-82, pp. 37-41.

Commenting on Shri R.K. Sethis' article published in Vol. VI pt. 2 of *Prācya Pratibhā* the author rejects the ascription of a round copper coin to Gupta or Śrīgupta, the first Kuṣāṇa mahārāja of the Imperial Gupta dynasty and concludes that Nāga origin of the Guptas cannot be established on numismatic evidence.—O.P.B.

170. Shastri, A.M. :—*A Note on the Malga Plates of Sāmanta Indrarāja.*

VUOJ, XXI-XXII, Pts. 1-4, 1978-79, pp. 19-25.

The plates from Malga represent epigraph written in early Nāgarī characters palaeographically placed in the first half of the seventh cent. A.D. The epigraph refers itself to the sign of Indrarāja regarding the grant of a village to a brahmin. The author discusses the record and the various terms used there with a view to settle their meaning in

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historical context. He compares the contents of the second with that of Bamhani plates and Mallar plates and finds close similarity in the manner of recording of the year, month, fortnight and *naṣkatra*, and also other contents. He feels that Indrarāja, the mentioned king, flourished in a period of political confusion following the termination of the reign of *sūrabala* and concludes with this observation by comparing these epigraphs.—S.B.S.

171. Shastri, H.G. & Parikh, P.C. :—*A Further Note on the Indore Plate of Bhulūṇḍa I.*

JOIB, XXXI, No. 3, 1982, pp. 291-292.

Emendations suggested by Mirashi in the reading indicate that the grant was redescribed at the request of the assembly of the *Brāhmaṇas*. The subtle difference between the digit for 40 and that for 70, however, favours the reading of the second date, viz. 47. The authors, therefore, differentiate the issuer of this grant from his namesake who issued a grant in the year 107. Gai, too, distinguished them as *Bhulūṇḍa I* and *Bhulūṇḍa II*.

The context clearly implies that both the dates 40 and 47 refer to the order of the same king. Anyhow, the earlier grant was left unrecorded, but the donees got it recorded within a few years. The geographical date of this grant corroborate the location of *Valkh* in M.P.—Author.

172. Shukla, K.S. :—*Two Silver Punch-marked Coins from Sanchankot.*

JNSI, XLIV, Pts. 1-2, 1982, pp. 17-19.

Sanchankot in Unnao District is identified with the ancient *Saket*—one of the three major cities of *Kośala Kingdom*. A hoard of 52 coins, including silver punch-marked and copper cast ones were discovered by *cunningham*. In this paper two silver punch-marked coins—one of them circular and the other oval or elliptical—recently found have been described. The coins bear symbols like sun, taurine, caduceus, standard on platform with taurine, crescent topped hill on the obverse side and small taurine on the reverse side in one coin and sun, *sadçakra*, caduceus, tree-in-railing on the obverse side and five arched hill on the reverse side. The occurrence of these symbols, frequently found on objects belonging to *Harappans* indicates their greater antiquity.—D.B.S.—0. In Public Domain. Gurukul Kangri Collection, Haridwar

173. Singh, Sheo Bahadur & Manmohan Kumar :—*A Note on the Temple Architecture as Gleaned from Coins.*

KURJ, XII, 1978, pp. 3-5.

The cave paintings and the coins found on various places, are the evidence of man's devotion to the religious and ritualistic intention. Temples were not found prior to the early centuries of christian era, though the references can be seen in *Grhyasūtras* for the temple as *devāgāra*, *devāyatana* and *devakula*.

The Besnagar, the Ghasundi and the Mora well inscription (c. 2nd-1st cent. B.C.) record the presence of temples in north India but their architectural form is not clear.

Two tribal coins have been found at Sunet (Ludhiana, Panjab). The first coin is oval in shape size (2.5×1.6 cms.) and shows figure of a female deity. The second copper coin (size 2.1×1.4 cms.) shows brāhmī letters on the obverse along with a female deity, wearing turban on the head and sārī as the lower garment. These two coins show the architectural trend of shrines in North India. At that time there were open maṇḍapas with multi-columns, with the roof of timber structure and open portico erected over pillars having a triangular roof as on huts.—B.M.S.

174. Sircar, D.C. :—*Ancient Indian Inscriptions.*

JH, II, 1981, pp. 26-70.

The inscriptions throw light on various aspects on Indian life which are written in the Prakrit and Sanskrit languages.

Different types epigraphical records in religious establishments, inscribed images, inscriptions on stone slabs and pillars and copper plate grants were written in the various forms of Prakrit which gradually made way to Sanskrit. The provenance of inscriptions helped scholars in determining the disputed sites of ancient localities. Inscriptions have thrown light on particular aspects of political history.

Inscriptions and epigraphic records show that rulers were adept in composing prose and verse in Sanskrit and experts in vocal and Instrumental music in ancient India. The religious life of the early vedic Aryans was dominated by the conception of sacrifice. Inscriptions refer to the performance of sacrifices made by various rulers. Adoption of different religious faiths by the members of the same family is another interesting feature. As regards to economic life, the king was regarded as the lord of the country and its people. Earlier records throw light on the various royal receipts in different names and kinds.—J.P.G.

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175. Siromaney, Gift & Huq, Abdul :—*Segmentation of Unusually Long Texts of Indus Writings : A Mathematical Approach.*

JESI, IX, 1982, pp. 68-77.

The paper demonstrates a new method of segmentation using an optimization technique. The tables of positional frequencies of each sign given in the concordance are based on the assumption that each line may not be an actual text of the Harappan and each line could contain more than one text. If the entire corpus is analysed and segmented, using some objective criteria, one could get at better estimates of probabilities which would be useful in segmentation of texts and also for a cluster analysis of sign.

Table 1, presents segmentation of single line texts. In table 2, a set of such single line inscriptions has been presented whose best readings leave each text unsegmented. In table 3, we have four inscriptions of two lines each. In table 5, the authors present four multi-line inscriptions in which the first line itself gets segmented. Table 6, presents an interesting inscription in five lines. These calculations have been made using small electronic calculators. The aid of a computer would become necessary if more texts are to be segmented.—P.G.

176. Sonawane, V.H. :—*Rotary Quern Quarry at Kakachia.*

JOIB, XXXII, Nos. 3-4, 1983, pp. 306-310.

See Under Sec. I.

177. Srinivasan, P.R. :—*Note on the Bhamodra Mohota Inscription of Dronasimha : year 183.*

JOIB, XXXI, No. 2, 1981, pp. 193-94.

The inscription, engraved on a copper plate was originally edited in B.B.R.A.S. and later in *Epigraphia Indica*, with an illustration. It has been listed by D.R. Bhandarkar in his *List of Inscriptions of North India*. The author gives explanatory notes on some of the terms and passages of the inscription. The inscription is addressed to the officers who are stated to belong to the king's own *Viṣaya*. Here *Viṣaya* may mean the whole region over which the king held his sway and not a mere district. A passage of the inscription, conveys the intention of the ruler that his gift should redound to his credit and that of his family for an indefinite period of time. The grant was of the variety of a *Brahmadeya* (the gift to Brāhmaṇas) and not of the variety of a *Devadāna* (the gift to a deity). This *Brahmadeya* was evidently entrusted to a Brāhmaṇa who

was incharge of the worship of the goddess in the shrine. The gift was accompanied with the right to collect cash levies and with the privilege that the *Cāṭas* and *Bhaṭas* should not enter the village.—B.K.

178. Srinivasan, P.R. :—*Some Special Features of the Andhau and Related Inscriptions of the Kṣatrapa Period.*

JOIB, XXX, Nos. 3-4, 1981, pp. 283-284.

Several inscriptions belonging to the time of the rulers of Kārdamaka Kṣatrapa family are known from different parts of the Kutch region and southern Gujarat. They are distinguished by certain features of which some are noticed in the present paper. The inscriptions chosen for examination here include four inscriptions from Andhau, three inscriptions from Gundā, Gadhā (Jasdan) and Junagarh, the inscriptions from Andhau, Wandh and Mevasa, and the inscription from Daulatpur. All the inscriptions are engraved on undressed stone pillars and slabs of irregular shape. The characters of the early inscriptions are bold and well formed and the spacing between the lines of the early inscriptions is well-thought out while it is not so in the later inscriptions. The texts of some inscriptions start straightway with the word *Rajñah* while the others have the word *sidham* or *siddham* at the beginning. Only one inscription has a group of three symbols at the top. All the inscriptions give the genealogy of the ruling king. In a majority of instances the object of the inscriptions was the creation of *yaṣṭis* or memorial pillars. A very important information relates to the *gotras* of the persons figuring here. Some of the records make mention of the family name. In the light of above discussion, it appears that this record also belongs to the time of a king of the Kārdamaka Kṣatrapa family and Ābhīra Iśvaradeva was responsible for putting up the memorial.—B.K.

179. Srivastava, V.N. :—*An Illustrated Manuscript of Kṛṣṇa Līlā in Lucknow Museum.*

BMA, Nos. 21-22, 1978-79, pp. 147-149.

An illustrated manuscript in the collection of the state Museum, Lucknow (Ms. No. 55-260), noticed briefly by Shri Naqvi in the first issue of the Museum Bulletin, is in two volumes but due to erroneous bindings the last page of the first volume has been tagged with the second part. There are sixty miniatures in all, 34 in the first and the remaining 26 in the second. Both the volumes have ornamented colophons with gold work and their first two or three pages have gold based letterings written in Nastaliq characters. The entire text is versified in Hindustani language with regional variations. Though

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the original title is not known, it would be convenient to call it *Sukhasāgara* by which name several other recensions and versions of the tenth canto of *Śrīmadbhāgavata* are known. The author is said to be one Krishnadas whose name occurs in so many couplets. The manuscript is dated Samvat 1902, obviously of Vikram era which is equivalent to 1845 A.D. The painter's name is not given.—P.G.

180. Sundaram, C.S. :—*Stotras Found in Inscriptions : a Few Specimens.*

AORM, XXIX, Pts. 1-2, 1980, pp. 1-8.

The author has presented here the original text of some *stotras* alongwith their English translation and brief comments. In this paper the scholar has included a *Sūrya-stotra* by Chittapa (12th cent.) found in Bhilsā, a *Śiva-stotra* (c. 690-728 A.D.) found engraved on a temple, a *Viṣṇu-stuti* by Cidambara-kavi found in Kendukuru plates of Veṅkaṭapa-tideva (1613 A.D.), a *Gauri-Śiva-stotra* by Kaviśara Rāma, a *jvālamukhi-stotra* by Rāghava Chaitanya found at Kangra, a *Nakṣatramālikā-stotra* by Kṛṣṇarāja Voḍeya III (1857 A.D.) and some benedictory verses.—A.C.D.

181. Swaminathan, A. :—*Some Epigraphical Gleanings on Dowry System in the Chōla Period.*

VII, XX, Pts. 1-2, 1982, pp. 173-175.

Dowry is referred to in the inscriptions as *Srīdhanam*, *Sītānam* or *Sritānam*. A few inscriptions of the Chōla period are quoted and discussed which shed light on the Dowry system then prevailing.

An inscription found at Kīlaiūr in the Thanjāvūr district dated in the 10th year of Kulōttuṅga I registers a sale of land by a woman through her husband. Another inscription found at Peravur in Mayūram Taluk belonging to the 27th year of the same ruler refers to the sale of house through husband. Similar inscriptions are also found which evidence that a woman had no independent right over property.

The nature of land-sale in absence of husband is found in an inscription at Kīlaiyūr, from which it is assumed that after husband's death the ownership lied with his son or sons and wife. Some epigraphs show that a woman could sell her jewels but not the land given to her as dowry. Another interesting inscription tells of a pious lady to have set up an image of Umā Bhaṭṭārakī in the local temple and to have made an endowment of land for the midday service in the temple.

Another inscription relating to a will tells that a woman could enjoy the property in case her husband and his brother were dead and

the latter was issueless or a bachelor. Another inscription shows that the *Sabhā* possessed all rights to decide the disposal of property after husband's death.

The husband would not spend the dowry brought by the wife; if he did so, he had to replace the loss even by giving her land of equal value. Women of Coṣa period could not sell lands independently, but they could sell the jewels received during marriage and could purchase lands to make a gift to temples. Husband had no right to spend the *Srīdhanam*.—S.M.M.

182. Tewari, S.P. :—*A Note on Vārika of the Inscriptions.*

JESI, IX, 1982, pp. 34—36.

The word *Vārika* is somehow a curious one which finds mention in some of the inscriptions also. To Sircar this word indicates a royal officer or a class of people which he compared with Gujarati *vāredār* or tax gatherers. With reference to *Devavārika*, he takes the term for a superintendent of a temple or Gandhakuṭi. The *Bṛhaspati-smṛti* mentions the *vārikas* and others who are to take care of the plantation of the trees. According to the author the job of a *vārika* would have been simply to give water (*vāri*) to the plants. The *Kaṭaka-vārika* of *Rājatarāṅgiṇī* seems to be the person whose duty was to supply water to the army (*Kaṭaka*). *Vārikas* in the legends of the Nālandā seals seem to be the monks whose part of the duty in the commune of the monastery was to look after water-supply. Thus *Vārika* is an abbreviated form of *vāri-vāhaka*, i.e. water-carrier. The close association of the *Vārikas* with the community of barbers (*bāris* and *nāu-bāris*) is mainly based on the similarities in their profession of attending to the bath of the king. The *Vārikas* of inscriptions should be taken as the household attendants of the king whose main duty was to fetch water and attend to the bath of the king. Misappropriation of the gift items by the *Vārikas* resulted in the king's proclamation that now onwards one gift should be placed in the hands of *Vārikas*.—P.G.

183. Thakur, Upendra : *Source of Gold for Early Gold Coins of India.*

EW, XXX, Nos. 1-4, 1980, pp. 99-116.

See Under Sec. XI.

184. Thaplyal, K.K. & Sharma, R.C. :—*Mathura Buddhist Image Inscription of Mihiranāga.*

BMA, XXV, Pt. 2, 1980, pp. 63-67.

The inscription, engraved on a pedestal of a missing statue was unearthed at Govindnagar on the western outskirts of Mathura. The

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purport of the epigraph is to record the pious act of the installation of an image of the Buddha, referred to as Jina, and incomparable, by one, Mihiranāga. The installation was done in the courtyard of the stūpa which already had a hundred images. The language of the epigraph is Sanskrit and the text which is throughout in verse (in *Āryā* metre) is more or less correct. The inscription may be dated to round about 300 A.D. on palaeographical grounds. The *nāga* ending in Mihiranāga, the name of the donor would suggest that he belonged to the Nāga family. Mathura, the findspot of the epigraph was an important centre of Nāga power after the Kuṣāṇa rule and before it became part of the Gupta empire.—B.K.

185. Thaplyal, K.K. & Srivastava, Arvind :—*Mathura Stone Pedestal Inscription of the Time of Budhagupta Year 161.*

JESI, IX, 1982, pp. 6-11.

The epigraph under discussion is written in the typical northern Brāhmī of the Gupta period. In all, there are five lines, each containing one verse. The end of each half verse is marked by a punctuation mark, resembling a coma put in a slanting manner, and the end of a full verse by two slightly curved vertical strokes. The metre in all the verses is *Āryā*. The paper also contains certain points of orthography, such as guttural *nasil* substituted for *anusvāra* in *vaṇśa*, *v* doubled when in conjunction with the preceding *r* in *sarvvam* etc. The inscription is Buddhist in character, its main purport being the installation of a set of four Buddha images for the sake of religious merit. The Buddha has been referred to as Daśahalabalin, Lokanātha and Jina. The names of the donor and his father are read as Śaṅkhika and Gaṅgabala. It is also possible that Śaṅkhika may be a place or a family name and the donor's name may be Rāṣṭra in place of Śaṅkhika. After the salutations to the Buddha, the epigraph eulogises the act of installing the Buddha image. The person who performs such an act would be happy in the world of Māra (the world presided over by Māra or the realm of rebirth). In the last line a pious wish is expressed that the merit accruing out of this act may bring complete *nirvāṇa* to the parents of the donor as also to all sentient beings of the earth.

The historical importance of the inscription is enhanced by the mention of the king, Budhagupta and the date of installation of the set of four images, i.e. the year one hundred and sixty one. The era used obviously is Gupta era and the date in Christian era would be 480 A.D. The present inscription also mentions month and day. The month is Bhādrapada and the date is sixteen. Mathura, where the epigraph under discussion is found, marks the northern most findspot of Budhagupta's inscriptions. As we know from the Eran inscription that in the Gupta

year 165 Suraśmichandra was serving as his governor for the area between Kālindi and Narmadā, Mathura, the findspot of the present epigraph falls within this region. It is just possible that four years earlier, i.e. in G.E. 161 Śaṅkhika administered that region on behalf of Budhagupta.—P.G.

186. Thosar, H.S. : - *Tembhurni Plates of Vikramāditya I.*

JESI, IX, 1982, pp. 1-5.

The object of the character is to record the royal grant of the village Pariyaṇḍa to the brāhmaṇa Viṣṇuśarman, the son of Pāṇḍusvāmin and the grandson of Śaṅkarasvāmin belonging to the Śāṇḍilyagotra and Taittirīya śākhā. The grant was made at the request of yuvarāja Vinayāditya by the king Vikramāditya I when he was on campaign against the Pallavas of Kanchi from his victorious camp at Daśaṇuka-grāma situated to the east of Virājamaṅgala in the Coḷa-deśa. The donated village Pariyaṇḍa-grāma is stated to be situated to the north of Karakinchā-nagara and included in the Kaḷumayi-viṣaya. The endowment was made on the occasion of the end of Uttarāyaṇa, the date being Śaka 597, regnal year 17, Āṣāḍha, uttarāyaṇasamāpti. The donated village has been identified with Paranda, a taluk headquarters in the Osmanabad district. Karakinchā-nagara identified with the present village of Karanja, a few miles south of Paranda and the Kaḷumayi-viṣaya with Kallam, a taluk headquarters in the Osmanabad district. The composer of this grant is Mahāsāndhivigrahika Jayasena, who is also the writer of the plates of Vikramāditya I.—P.G.

187. Tirumalai, R. :—*Self Immolation in Chola Times and New Inscription from Mallal.*

JESI, IX, 1982, pp. 29-33.

The new Mallal inscription dated in the 11th year of Kulottuṅga-Coḷa states that he fell a victim to a disease and as a result he had chronic headache affecting him in his sleep. In order to relieve him of this malady, Ambalakūttan had severed his head. A land grant was made in his memory. The double entendre on Tuṅgutalai is noteworthy. Besides several other instances of self immolation in Coḷa inscription, the author points out that this practice even invited the notice of foreign travellers to South India, like, Marco Polo and Friar Odoric. The evidence for this practice which had been prevalent for long from about the 8th century to 19th century comes from Tamil Nadu, Karnatak and Andhra. The offering of the head has been in a temple of Śakti. It could be in fulfilment of a vow and for offering 'ones' life at the feet of

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Śakti as his own austere ritual or for the benefit of another. It was a known practice to offer one's life for saving the life of his master or some times for the good of the community. It was even held as a mark of personal dedicated loyalty for servants, soldiers or gallants. The beneficiary instituted a lamp service and/or gave a land grant and/or provided sustenance for the dependents of the deceased.—P.G.

188. Tiwari, G.S :—*Gurjaradeśīya Brāhmaṇaṇ ke Caraṇa kā Ābhilekhika Adhyayana. (The Inscriptional Study of Caraṇa of the Gurjaradeśīya Brahmins). (in Hindi).*

AURJF, I, No. 1, 1982, pp. 105-111.

The inscribed facts on the *dānapatras* of Sangam Singh, Kalcuris, Gurjaras, Chālukyās, Saindhavas, Rāṣṭrakūṭas and Maitrakas, prescribed for the study of the Vedic Schools concerning the Brahmins of Gurjara Deśa (Present Gujarat) in the pre-medieval age, are worth-taking. In the schools of Bahvṛca, Adhwaryu and Chandoga of Gujarat and Brahmins of various *gotras* used to give and receive knowledge, and, thereby, the students associated with that branch were called co-mates (*sabrahmacārī*). The Caraṇa, here, means the academic institution or the centre of Vedic knowledge or school. In the inscriptional records available from 6th century right up to the 9th century, it has been found that the Bahvṛca, the Adhwaryu, the Chandoga, the Taititriya, the Vājasaneyā-Mādhyandina, the Kaṇva, the Āśvalāyana and the Atharvana Caraṇas were considered to be the best. Under the protection of these Caraṇas, the Vedic Rṣis, Munis and Gurus made their concerned students fully acquainted with the Vedas, Śākhās, Caraṇas and many other related Śāstras. Undoubtedly, the founders of Caraṇas, teachers and many other scholars were the real saviours of knowledge.— Author

189. Tripathy, S.K. : *Copper Plate Grant of Gayāḍatuṅga.*

JESI, VII, 1980, pp. 120-127.

The characters used in this inscription may be assigned to the 10th cent. and resemble to some extent those of Talcher plate of Gayāḍatuṅga. The copper-plate is written on both sides. The obverse contains 13 and the reverse 10 lines of writing. On the whole the inscription is well preserved. It throws welcome light on the history of the Tuṅgas of Yamagarttamaṇḍala (Jamagaḍiā) and raises certain interesting problems. So far as the text, palaeography and style of the character concerned, the present grant resembles Talcher grant no. 1 of the same donor. Both the grants do not contain any genealogy of the dynasty to which the donor belonged. In the present grant the king has been endowed with the Buddhist title of Parama-saugata whereas in his Talcher grant no.

1. he is described as Paramamāheśvara. The donor calls himself a mahāsāmanta, mahārāja and lord of all Gondramas. A number of semi-independent feudatories of different dynasties like the sulkis, the Nandodbhavas and the Tuṅgas ruled contemporaneously under the Bhaumakaras and the ruler of these dynasties and earlier rulers like Jayasimhadeva of an unknown family claim to have been the lords of eighteen Gondramas. They were probably entangled in feuds with each other for the dominion of *Aṣṭadaśa-maṇḍala* or *Aṣṭadaśa-Gondramas* and succeeded each other for a short period to rule over the region.—P.G.

190. Ueyama, Daishum :—*Études des Manuscrits Tibétains de Dunhuang Relatifs au Bouddhisme de Dhyāna. Bilan et Perspectives* (*Studies of Tibetan Manuscripts of Dunhuang Related to Buddhism of Dhyāna : Data and Perspectives*). (in French).

JA, Nos. 1-2, 1981, pp. 287-298.

At first it was doubted if there existed a Tibetan translation of texts on Chinese *Dhyāna* or of words uttered by masters of Chinese meditation. This is because Chinese meditation was expelled from Tibet after the defeat of Mahāyāna at the Council of Tibet.

The article gives a summary of the studies made during the last ten years on the Tibetan manuscripts of Dunhuang concerning *Dhyāna*. The external characteristics and materials of manuscripts should be the object of attentive observation as not only the contents of manuscripts but its format and constitution show the circumstances in which they were copied and used. These manuscripts were the results of repeated readings. The Chinese documents have been dated by examining their form and format, the quality of paper and writing. The Tibetan manuscripts were written in a relatively short lapse of time, about 200 years from 8th to 10th century. Buddhism in Tibet grew very rapidly in this period. As such the documents must be minutely dated and better ways of dating them must be found. These manuscripts are of considerable importance for the historical study. But these must be cautiously used as they are fragmentary and sometimes indistinguishable from those brought from Central China. The tendency to study the manuscripts separately from the Chinese ones has persisted. However, these must be now jointly studied in order to clarify the peculiarities and answer some of the still unanswered questions.—N.D.G.

191. Wakankar, V.S. :—*New Evidence on the Aulikaras of Malwa.*

PPB, VII, Nos. 1-2, 1979, pp. 69-72.

See Under Sec. VI.

V—GEOGRAPHY

192. Bajpai K.D. :—*Śrāvastī kâ Sâṃskṛtika Gaurava (The Cultural Grandeur of Śrāvastī)*. (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 23-26.

Gives location of the old town of Śrāvastī as the border of the districts of Goṇḍa-Baharaich in U.P. The access to the town is from the Balrampur Railway Station. Also discusses the antiquity of the name of the town and assigns it to the age of the *Rāmāyana*. The importance of Śrāvastī has been depicted in Baudha as well as Jaina literature. It was capital of the important Janapada 'Kośalā'. This opinion is supported by Indian as well as foreign literary sources. Concludes that the remains of Śrāvastī town in the form of mounds have rich source material for the students of ancient Indian history, culture and archaeology.—N.K.S.

193. Bajpai, K.D. :—*The Vindhya Region and Bāṇabhaṭṭa*.

PPB, IX-X, 1981-82, pp. 1-3.

Bāṇabhaṭṭa, the author of *Harṣacarita* lived during 7th century A.D. under the patronage of king Harṣa. The author suggests the location of village Prītikūṭa, in the vicinity of Chandreh in Sidhi district (M.P.) as the birth place of Bāṇabhaṭṭa and concludes that it was personal knowledge of the area which enabled Bāṇa to give an eye-witness account of Vindhya region in his work and prove a good guide to Harṣa when he had to move about in the Vindhya forest in search of his sister Rājyaśrī.—Author.

194. Bhattacharyya, D.C. :—*Geographical Gleanings from Tantric Buddhist Manuscripts*.

JOIB, XXXI, No. 2, 1981, pp. 147-151.

Some of the Tantric Buddhist works contain valuable information about history, culture and topography of the country. The *Pañcarukṣā* contains a list of forty rivers and sixty eight mountains of India. Another Buddhist work, the *Mahāmāyūrī*, an important document of ancient Indian Geography, gives a list of countries connected with different *Yakṣas*. From the context it appears that these names of the rivers and mountains were related by Buddha to his disciple Ānanda.

The two lists of rivers and mountains are found in almost all manuscripts of the *Pañcarakṣā* known to us, and the lists seem to be more or less the same in all these manuscripts. In the present paper the author compiles, the two lists by comparing the contents of two manuscripts of the *pañcarakṣā* belonging to the Asiatic Society.

A careful persual of the two lists, one of the rivers and the other of the mountains shows that most of the rivers and mountains mentioned in the manuscripts are to be found also in the well-known lists contained in the *Purāṇas*.—B.K.

195. Chatterjee, Asim Kumar :—*Geography of the Rāmāyaṇa*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 228-242.

Rāmāyaṇa the earliest post-vedic narrative poem of India, gives a great deal of information on the historical geography of those days. Analyses critically the rich geographical details supplied by this Epic, which not only throw light on the gradual expansion of the Āryas, but also on the relationship of the Āryas with the so-called Anāryas or the non-Āryas. The author rejects the attempts to place Vālmiki's Laṅkā in Madhya Pradesh and gives arguments in support of its identification with Ceylon.—B.K.

196. Dwivedi, K.N. :—*Vaidika Yugīna Bhāratasya Bhaugolika sthitivimarśaḥ* (The Geographical Situation of India in the Vedic Age—An Analysis). (in Sanskrit).

Sāg, XXIII, No. 1, Sam. 2041, pp. 85-90.

The paper deals with the physical and cultural Geography of India in the Vedic Age as gleaned from Vedic texts. In the first part of the article, among the physical features of Vedic India three mountains (Mūjavat, Śaryañāvat and Himavat), three deserts, seven rivers (Sindhu, Vitastā, Paruṣṇī, Asiknī, Śtudri, Sarasvatī, Gaṅgā & Yamunā), two seas Arvāvat and the Pārāvat, are mentioned. The second part of this paper deals with the cultural Geography of the Vedic India in which the economic, political and cultural conditions are critically discussed. Ancient races of Vedic people such as Yadu, Turvaśa, Druhyu, Anu, Tritsu, Paktha, Bhalānas, Viṣanin, Dāsa, Dasyu, Asura, Paṇi etc. are also described.—Author.

197. Nigam, Shyam Sunder :—*Gaṅgadhāra kī Prācīnatā* (The Antiquity of Gaṅgadhāra). (in Hindi).

SP, XXX, Nos. 3-4, 1982, pp. 30-33.

Gaṅgadhāra (23°-56' N. and 75°-45' E) is a small village situated at a distance of about one mile towards the east of Chaumhala railway

station of Kota-Nāgda line of Western Railway. According to Gaṅgadhāra scripture of Viśwavarman the ancient name of river Kali Sindh was *Gārgra*. As per local stories of the two of the Āśramas of Ṛṣi *Gārgra*, one was situated on the bank of this river. Another name of this village was *Gagrāḍ*. The name Gaṅgadhāra was given to the village in the beginning of 19th century. The paper discusses the history of Gaṅgadhāra which throws light on the history of Malwa. Many idols have been found which pertain to Paramāra age. — A.D.W.

198. Panda, Shishir Kumar :—*Orissa : Its Geography and Patterns of Settlement (1038-1434)*.

Ind., XIX, No. 2, 1982, pp. 85-90.

The Gaṅgas exercised political control over an extensive kingdom comprising various geographical regions. The land grants issued by the Gaṅga-monarchs give us an idea of the spread of the Gaṅga empire, brahmanical settlements, area under cultivation and refer to the main geographical features of the areas over which the Gaṅgas ruled.

Gaṅga empire extended upto the Godāvarī on the south-west, Sabari and Telavaha in the west and the Bay of Bengal on the east, covering Ganjam in Orissa, Śrīkakulam in Āndhra Pradesh and southern half of Bastar in Madhya Pradesh. The Coastal plains, the gift of the seven major rivers, the Kansai, Swarnarekhā, Burabalanga, Vaitaraṇī, Brahmani, Mahānadi, and Ṛṣikulyā, constituted the main geographical feature of the Gaṅga empire apart from its mountainous regions.

The inscriptions and copper-plate grants etc. of the Gaṅgas provide valuable geographical material and show that they confined their main activities to the coastal plains of Orissa, mainly in the districts of Cuttack, Puri and Ganjam. In the western Orissa, no copper-plate was found. The Kāmveśvarī temple inscription tells us that the portion of Sonepur was ruled by a Gaṅga governor. — J.P.G.

199. Parekh, S.S. :—*Moḍherā in Literature*.

JOIB, XXXII, Nos. 1-2, 1982, pp. 131-135.

Moḍherā, the ancient settlement of the Moḍha caste, is described in detail in two works, viz. (1) *Dharmāranya-Māhātmya* ; (2) *Dharmāranya-Purāṇa*. Like *Dharmāranya-Purāṇa*, a number of caste-Purāṇas had been composed during the medieval period. They throw considerable light on the social, economic, religious and geographical conditions of the society and concerned areas.

From the Jaina sources like *Prabandhacintāmaṇi*, *Purātana prabandhasaṃgraha*, it appears that Moḍherā was a famous trade-centre and place of pilgrimage during the Maitraka period. The *chūrṇi* on *sūtrakṛtāṅga-sūtra* by Jinadāsagaṇi Mahattara and a *Vṛtī* on the same Āgama by Śilāṅkadeva evidence that Moḍherā was an Āhāra-Agrahāra settlement.

In the copper-plate grants issued by Maitrakas of Valabhī to Brāhmaṇas known as 'Trividhasāmānyas' and 'Caturvidhasāmānyas'. These Brāhmaṇas are shown to have belonged to the Gāṅgānāyana Gotra and Kṛṣṇa-Yajurvedīya Maitrāyaṇī branch. All these Brāhmaṇas, whose native place was Moḍherā, were called 'Moḍha Brāhmaṇas'. - Author.

200. Sankalia, H.D. :— *Ancient Names of Kutch*.

JOIB, XXXI, No. 2, 1981, pp. 183-184.

The earliest reference to Kutch literature seems to be in the *Aṣṭādhyāyī* of Pāṇini. Here occur words like *Kaccha*, *Kāccha* and *Kācchikā*. These are said to mean 'bank of river'. They might also signify marshy land, or land reclaimed from sea. It was in this sense, that we may explain the names of Kutch in *Bharu-kaccha* and *Maru-kaccha*. These names occur in the inscriptions of Gujarat.

In an inscription from Wandh in Kutch occurs the word *Kaṣadeśike*, i.e. in the country of Kaṣa which stands for 'the country of Kaccha'. It appear that this was the earliest occurrence of the word Kaṣa, meaning Kutch. It might have been derived from Kaśyapa as in the *Vājasaneyī Saṃhitā*. From this *Kaśyapa* we get *Kacchapa* and *Kaccha* or the words *Kaccha* in *Maru-kaccha* and *Bharu-kaccha*.—B.K.

201. Shukla, Omprakash :—*Baharāica kā Rājanaitika Itihāsa (The Political History of Baharāica)*. (in Hindi).

AURJF, I, No. 1. 1982, pp. 205-212.

Baharāica had been a very important place from the political, cultural and religious points of view, from the ancient period to the 17th century. It was situated in the north of the district of modern *Baharāica* (ancient Gandharva vana and Vanaulā) near Sarayu river. Being the land of Ṛṣi's it was known as 'Brahmāica'. Most probably it was ruled by the people of *Bhara* caste and became *Bharāica* and then changed into 'Baharāica'. It was one of the biggest towns of Avadha. *Bharāica* was governed by the people of different castes and creeds from time to time.—M.R.G.

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202. Shukla, Vimal :—*Vālmīki Āśrama kā Pratyabhijñāna (Identification of the Āśrama of Vālmīki)*. (in Hindi).

PPB, VIII, Nos. 1-2, 1980, pp. 107-113

In his attempt to locate the āśrama of Vālmīki the author examines all the sources including the *Rāmāyaṇa*, *Raghuvamśa*, *Mānasa* and the relevant critical works and also refers to the archaeological discovery of copper-headed arrows. He places Vālmīki-āśrama at Bithur which was situated on the bank of Tamasā river also popular as Lavṇi and known as 'Non' now a days.—I.S.

203. Sircar, D.C. :—*The Gangaridai*.

VUOJ, XXI-XXII, 1978-79, Pts. 1-4, pp. 31-41.

The author discusses the expression Gangaridai mentioned by the classical authors and feels that it is really the plural form based on the name Gaṅgā or Ganges. The Periplus maris Erythrae applies the name Ganges not only to the river but also to a country and its capital both located near the principal mouth of the river Bhāgirathī. As no people named after the river Gaṅgā is known from Indian literature so the people called Gangaridae by the classical writers must have been known to the Indians by a different name. Furthermore Kālidāsa (*Raghuvamśa*) locates the Vaṅga people in the region where Ptolemy places the Gangaridai, i.e. in the deltic region of lower Bengal. Therefore, the author thinks that the people known to Indians by the name Vaṅga were called Gangaridae by the Greeks. The creation of the name Gangaridai was due to confusion which the Greeks apparently made between the similarly sounding names vaṅga (or Vaṅgāḥ in the plural) and Gaṅgā.—S.B.S.

204. Sullere, Sushil Kumar :—*Prācīna Bhārata meṃ Kālañjara (Kālañjara in Ancient India)*. (in Hindi).

Sod. Pat., XXXII, Pt. 2, 1981, pp. 5-15.

Different meanings of Kālañjara, given by various scholars have been dealt here. The study is based on Vedas, Purāṇas Mahākāvyas, Bauddha literature, Inscriptions etc. References found in the *Rāmāyaṇa* and the *Mahābhārata* prove that Kālañjara had achieved great importance during the period. Purāṇas provide sufficient information about the name, situation, holiness and legends relating to Kālañjara. Foreign scholar give an account of the strength and military importance of Kālañjara. Coins from Bhīṭā and inscriptions of Pratiharas, Kalacuris, Rāṣṭrakūṭas and Chandellas etc. throw light on the historical, cultural and religious importance of Kālañjara.—M.R.G.

205. Suryavanshi, B. :—*Location of Laṅkā.*

JOIB, XXXI, No. 1, 1981, pp. 64-78.

T. Paramasiva Iyer, G.Ramdas, M.V. Kibe, G.N. Hiralal, H.D. Sankalia and U.P. Shah have worked on the problem of location of Laṅkā as recorded in the *Rāmāyaṇa*. Most of these scholars have sought to abide by the conclusions of Paramasiva Iyer with a few exceptions.

The author examines these views and rejects them. He notes that Vālmīki refers to the worship of non-Aryan goddess Nikumbhalā in Laṅkā when the rākṣasis planned to sacrifice Sītā and eat her up. According to him the basic fact which has confused the whole issue is the misrepresentation of a śloka of *Sundarakāṇḍa* (5.2.1. critical edition). The śloka which refers to Trikūṭa does not give any indication of Citrakūṭa mountain. As regards the location of Kiṣkindhā, there are two categories of the Janapadas within the Vindhyas and beyond the Vindhyas. Kiṣkindhā was situated beyond the Vindhyas. The Kiṣkindhā of *Mahābhāṣya* is different from the Kiṣkindhā of *Rāmāyaṇa* and *Mahābhārata* which seems to be conterminous with the Pulindas and Śabarās. In *Vanaparva*, it has been described as adjacent to Mālyavān Parvata which was the capital of Bālī.

The identification of Laṅkā with Ceylon finds support from the geography of *Sūryasiddhānta* wherein it is recorded that the meridian of Laṅkā was expressly recognised as passing over Kurukshetra and Ujjain to Meru. The island of Laṅkā may be placed 30 degrees along the equator.

After considering all such evidences, the author concludes that the data of the *Rāmāyaṇa* and *Mahābhārata* is very clear. Laṅkā cannot be located anywhere except in Ceylon. In Ceylonese history the Veddahs have been regarded as the oldest occupants of the island who were very powerful in the Pre-Buddha days. It has been suggested that Rāvaṇa was perhaps a powerful Veddah ruler or an admixture of the Veddahs and other powerful civilized races.—P.G.

206. Varma, K.C. :—*Location of Rāmāyaṇic Laṅkā and Ayodhyā.*

PPB, VII, Nos. 1-2, 1979, pp. 23-48.

The historicity of the Bhārata-war and the events described in the *Rāmāyaṇa* as well as the location of Laṅkā and Ayodhyā and the origin of the story of Rāma are still controversial and are challenging to the archaeologists and often laymen alike. Attempts in this regard, by archaeologists and historians, are assessed, particularly those of

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H.D. Sankalia and B.B. Lal who have more confused the matter than succeeded in reaching any satisfactory solution. The method they adopt in establishing their thesis, namely co-relating archaeological findings with the traditional account, is analysed and criticised as extremely impossible in finding out Rāma and Rāvaṇa, and Ayodhyā and Laukā. — S.M.M.

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207. Aquique, M.D. :—*The Hūṇas in Indian Literature.*

JOIB, XXX, Nos. 3-4, 1981, pp. 251-257.

By the end of the fifth century A.D. the Hūṇas (or white Hūṇas or Ephthalites) came to stay as a potential factor to be reckoned with in Indian Politics. We have numerous references in Indian literature as well as in epigraphic records belonging to different periods. The earliest mention of the Hūṇas we have occurs in the epics. In *Rāmāyaṇa* and *Mahābhārata* they are mentioned with foreign tribes. In the *Mahābhārata* we have also a reference to the Hārahūṇa. Whatever the name, there was no racial difference between the Hārahūṇa and the Hūṇa. Varāha Mihira refers to both the Hūṇas and white Hūṇas (*Śvetahūṇa*). The Mahāvastu also mentions them with the China. Purāṇas mention their name (Hūṇa) in the list of peoples alongwith the Yavanas, the Gāndhāras, the Sauvīras, the Mudrakas, the Kuṇindas and the Pāradas etc. The *Brahmāṇḍa Purāṇa* refers to the Hārahūṇas. The *Bṛhatsaṃhitā* mentions Hārahūṇa which is also supported by *Kāvya-mīmāṃsā*. The *Harṣacarita* places the Hūṇas in the Uttarāpatha apparently somewhere in the Western Punjab. *Śaṭpañcāśaddeśavibhāga* of the *Śaktisaṃgama Tantra* mentions the country of Hūṇas in the account of fifty six countries, described from the pilgrims' point of view. Similar lists are also found in some other mediaeval Tāntric works. These lists place the Hūṇa-deśa to the south of the Kāmagiri and to the north of the Marudeśa and call it the land of the heroes. Kālidāsa mentions Hūṇas in his *Raghuvamśa* when describing the *digvijaya* of Raghu. Bhitari pillar inscription of Skandagupta and Mandsor inscription also refer to the Hūṇas.

On the basis of the above evidences the author suggests that there was no Hūṇa (or Ephthalite) settlement in India proper upto 500 A.D. though they had by this time settled down in the Oxus region as a powerful political force, whence they often directed their devastating raids on the Indian soil. And they succeeded in establishing a very big empire from central Asia to the confines of Magadha, if not more.—B.K.

208. Bajpai, K D. :—*The Mitra Rulers of Mathura.*

JNSI, XLII, 1980, pp. 1-5.

Coins with identical Mitra-ending names have been extremely puzzling to the numismatic students because they have been found at

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different places like Kauśāmbī, Ayodhyā and Kannauja. Numismatists are not sure about their origin, exact relationship and genealogy in chronological order.

The author has critically examined relevant epigraphical and archaeological evidences and concluded that the Mitras began ruling over Mathura sometime in the middle of the second cent. B.C.

The author notices *abhiṣeka* of *Lakṣmī* or *Gajalakṣmī* motif on the Mathura coins of Gomitra which Allan could not see. The earlier view that such motif first appeared on the coins of Rajuvula and Śodāsa (The kṣatrapa rulers of Mathura) has been refuted.

There are certain *Gajalakṣmī* type of coins attributed to Gomitra I and II by Allan but the author believes that there was only one ruler Gomitra, who ruled over Mathura and therefore, there is no place for Gomitra II.

The coins nos. 1 to 4 of Allan's Catalogue are different on the basis of symbols and legends, from the typical Mitra coins of Mathura. The letters of coin no. 5 are developed form of Brāhmī, coin no. 12 belongs to Śibi Janapada, legends and symbols of coins nos. 19 to 25 with legend *gomitasa* cannot be assigned to Gomitra of Mathura, as they belong to Gomitra of Kauśāmbī.

The author admits that Allan's coins nos. 6 to 11 and 13 to 17 belong to the first ruler of Mathura, i.e., Gomitra. He issued *Lakṣmī* and *trigaja* type of coins. Till now we have knowledge of only six Mitra rulers of Mathura, namely, Gomitra, Sūryamitra, Brahmamitra, Viṣṇumitra, Driḍhamitra and Satyamitra.—A.K.

209. Bareau, André :—*Le Massacre des Śākya : Essai D'Interprétation (The Massacre of Śākyas : Interpretative Essay)*. (in French).

BEFEO, LXIX, 1981, pp. 45-73.

Tradition says that all the members of the Śākya dynasty were massacred by Virudhaka, the king of Kośala. The author attempts to prove that it is a pure myth, basing his observations on various sources, starting from *Dhammapada-aṭṭha-kathā*, *Vinayapiṭaka*, *Arthavargīya-sūtra* and *Avadāna-kalpalatā* to *Piyajātika-sutta* and *Mahāparinirvāṇa-sūtra*.—N.D.G.

210. Deouskar, R.J. :—*On the Date of Jaitugideva, the Paramāra Ruler of Malwa*.

CASS, VI, No. 8, 1982, pp. 65-73.

The Paramāra dynasty ruled in Malwa from the early medieval period.

The zenith of Paramāra imperialism had reached its heights during Bhoja's reign (c. 1011-1055 A.D.). Jaitugideva was one of the successors of Bhoja. On the basis of inscriptions and literary evidences it can be proved that Jaitugideva, son of Devapāla came to rule in Vikrama Samvat 1292 (1235 A.D.). Āśādhara's Praśastis indicate that Jaitugideva ruled at least upto 1243 A.D.—G.U.T.

211. Dwivedi, K.N. :—*Ṛgvedic Gungunāmānusandhānam (Research on the Rigvedic Clan Name Gungu). (in Sanskrit).*

Sāg., XXIII, No. 2, Sam. 2041, pp. 79-80.

Gungus have been described in the *Ṛgveda*—*aham guṇubhyo atithigvamiṣkaram*. These *Gungus* were different from the Aryans and were closely related to the bank of the river Gungu. The theory is based on the tributary of the river Sarasvatī mentioned in the *Ṛg. II-32-8*.—*yāgungūryā Śinivālī yā Rākā yā Sarasvatī* along with other tributaries. The River-Gungu is assimilated to the modern river Lohgadh, hence the tribe of Gungus was named after this. Gungus were one of the enemies of the Aryan King Divodāsa who vanquished them and captured their property.—Author.

212. Gupta, R.L. :—*Antiquity of Rāma's Era Established.*

PPB, IX-X, 1981-82, pp. 23-36.

Many attempts have been made in the past to determine Rama's era, but since these did not take cognisance of the time when a lake-large enough to be referred to in the *Rāmāyaṇa* as hundred Yojana Sea had actually existed in India, the results have been different from one another and also, quite, misleading. It is only when we go back to the time of lake Narmadā about 320 Km. long, 64 Km. wide and at places 300 metres deep that we can be sure about the era's time horizon.

The Narmadā lake has been believed by geologists Adyalkar and West, to have existed in mid Pleistocene to late Pleistocene time (about 500,000-20,000 years). As such it is only during this period that Rāma's period can lie and not between 3000-4000 years from now as generally believed; particularly like the hundred Yojana sea it also encircled an island which satisfies all the clues given in the *Rāmāyaṇa* for locating Rāvaṇa's laṅkā. It will, of course, be necessary to re-assess the time horizon of the Aryan age in India which has been arbitrarily, fixed about 5000 years from now.—Author.

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213. Mirashi, V.V. :—*Identification of Kuntaleśvara.*

VUOJ, XXI XXII, Pts. 1-4, 1978-79, pp. 169-178.

The author comments on a long article of S.V. Sohoni, entitled 'Guptas, Kadambas, Pallavas and Kālidāsa', published in the Annals of the Bhandarkar Institute, Vol. LX, pp. 1-40. Sohoni thinks (as the author says) that Kālidāsa, the court poet of Candragupta II, was sent as an ambassador to the Kadamba king Kakutsthavarman identified as Kuntaleśvara. The author rejects this view. According to recent researches, he identifies the king Mānāṅka, the progenitor of the Rāṣṭrakūṭa family ruling in the Kṛ-ṇā valley (contemporaneously with the Vākāṭakas) with Kuntaleśvara.—S.K.S.

214. Panda, Shishir Kumar : *Orissa : Its Geography and Patterns of Settlement (1038-1434).*

Ind., XIX, No. 2, 1982, pp. 85-90.

See Under Sec. V.

215. Pingree, David :—*Sanskrit Evidence for the Presence of Arabs, Jews and Persians in Western India : c. A.D. 700-1300.*

JOIB, XXXI, No. 2, 1981, pp. 172-182.

See Under Sec. IV.

216. Rath, A.K. :—*Śaivism in Koṅgoda Under the Śailodbhavas (c. A.D. 600-750).*

JIH, LX, 1982, pp. 9-16.

The Śailodbhavas who ruled over Koṅgoda comprising the Puri and Ganjam districts of modern Orissa from c. A.D. 600 to 700, were ardent Śaivites. Śaivism played a significant role in the formation and stabilization of the power of the Śailodbhavas and influenced the life and culture of Koṅgoda. The inscriptions of these rulers throw ample light on their patronage of Śaivism and on the activities of the Śaiva ascetics in the region.

The Śailodbhavas had assumed the title of Paramamāheśvara and paid homage to Śiva with various names. They built a number of Śaiva temples in Koṅgoda at Bhubaneśwara, Prachi Valley, Bāṇapur, Kṛṣṇagiri, Hummā, Rṣikulyā Valley and Bargām. The prevalence of Lakulīśa Pāśupata sect of Śaivism in Koṅgoda is evidenced by such temples.

However, the Śailodbhavas meditated upon such symbols of Śiva as were worshipped by the adherants of the Mattamayūra sect. The latter had gained ground in Kālīṅga in the 7th cent. A.D. Both sects flourished simultaneously in Koṅgoda.—S.M.M.

217. Sastry, V. Sundara Rama :—*A Study of the Early Pallava and Viṣṇukunḍin Relations.*

JOIB, XXXI, No. 4, 1982, pp. 391-403.

Most of the charters of the early Pallavas recovered from the Nellore—Guntur region were issued from places like *Palakkaḍa*, *Tāmb-rāpa* and *Menāṭūra*. They register gifts in the same region. These facts led scholars to postulate two theories about the genealogy and chronology of the early Pallavas. First of them is that, the Pallavas might have lost their homeland either because of the Coḷa or, of the Kalabhara depredations. Their rule sometime after the death of Śivaskandavarman was thus, supposed to have been limited to the southern Andhra until *Kumāraviṣṇu* reconquered *Kāñcī*, which implies the reconquest of *Toṇḍaimaṇḍulam* as well. Another theory is that *Pallava* kings mentioned in two charters viz., the *Chendulūru* and *Udayendiram* have ruled from *Kāñcī* and they constitute the main line. Thus it is believed that the kings reported by all other charters formed a separate line.

While editing the Vesanta copper-plate grant of *Siṃhavarman*, Ramesan has opined that the grant settled all such problems and disproved theories. The learned scholar has re-arranged the entire genealogy and chronology of the early Pallavas. The present paper postulates that the Vesanta grant does not rule out the earlier theory of the existence of the two lines of Pallavas. Political conditions and inter-state relations prevailing in Āndhradeśa at the time, have also been discussed in detail.—A.D.W.

218. Sethuraman, N. :—*Tēṅkāśi Parākrama Pāṇḍya and his Successors.*

JESI, IX, 1982, pp. 58-67.

Jaṭilavarman Arikesarideva Parākrama Pāṇḍya ruled from A.D. 1422 to 1463. His capital was Tēṅkāśi in Tirunelveli district. His records state that the Tēṅkāśi Viśvanātha temple was constructed by him in stages and it took seventeen years to complete the construction. In this article an attempt is made to identify the successors of Parākrama Pāṇḍya. Among them one was the son of Parākrama and two were the sons of Kulaśekhara. The princes and their records are identified with the help of inscription and the Sanskrit poem *Pāṇḍya Kulodayam*. The

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dates of the successors and their positions on the genealogy have been tabulated on the last page of the paper in the form of a genealogical tree.—P.G.

219. Sharma I.K. :—*Brahmanical Architecture During the Sātavāhana Period in Andhra.*

JI, VIII, No. 1, 1981, pp. 28-43.

Sātavāhanas were among those rulers who revived Vedic religion and Brahmanical worship in Deccan. Sātakarṇi I (189-179 B.C.) performed *aśvamedha* and various other sacrifices and named his son Vediśrī. Vediśrī performed a number of sacrifices including second *aśvamedha* and a *rājasūya*. During the early Sātavāhana period, it was Buddhism that dominated throughout. An Aśokan legacy indeed ! but the early Sātavāhanas themselves were Bhāgavatas and worshipped Viṣṇu, the saptavāhana.

The early sātavāhana rule was confined to Mahārāṣṭra. The entire Andhra and Karnāṭaka came under the rule of Sātavāhanas only from the time of Gautamīputra Sātakarṇi (54-58 A.D.). This paper discusses some recent architectural discoveries which have a direct bearing on the Brahmanical leanings of the Sātavāhanas and their allies on the basis of new evidences, e.g., (i) Amarāvati *Iṣṭ liṅgas*, (ii) Evidences from neighbouring Karnāṭaka, (iii) Chejerla Temple, (iv) Early Vestiges in the Submersible areas of Mahboobnagar and Kurnool districts, (v) Excavations at Virapuram. Some pictures and drawings have been added to emphasise the points discussed in the article. — A.D.W.

220. Shastri, Ajay Mitra :—*Pāṇḍuvarṁśins and Somavarṁśins.*

PPB, VII, Nos. 1-2, 1979, pp. 11-21.

The issue of the relationship between the Pāṇḍuvarṁśins of South Kośala and the Somavarṁśins of Orissa has been controversial for the historian. There are definite indications to prove convincingly that both these dynasties sprang from the same origin and the latter transferred their centre to the east of Dakṣiṇa Kośala in Orissa. The eulogy of the Pāṇḍuvarṁśins in the inscription of Somavarṁśins, the peculiarity of nomenclature similar to both the lines etc. testify to such a connection. The chronological gap between the two is about a couple of generations which is difficult to bridge and which may hopefully be explained by some future epigraphical discoveries.—S.M.M.

221. Singh, Tahsildar :—*Secularised Religion of Gupta Kings : Reflections from Contemporary Inscriptions.*

BV, XL, No. 4, 1981, pp. 9-16.

The Gupta period is believed to be the golden age of Indian history. During this period the religion flourished multifariously. It was a way of life and not a philosophy to promote fanaticism. Although the *Bhāgavata-dharma* was the royal religion; other religions like Buddhism and Jainism were being practised side by side. Therefore, religion in spite of being a sort of hinderance became a promoter of the harmonious and prosperous life of the people of the state. As evidenced epigraphically or otherwise, the Gupta kings really endeavoured to establish secularism which brings, in its turn, actual harmony among different types of people.—A.C.D.

222. Sohoni, S.V. :—*Kālidāsa and Relationship Between Gupta and Nāga Dynasties.*

PPB, IX-X, 1981-82, pp. 11-22.

Kālidāsa's account of circumstances leading to Kuśa's marriage with Kumudvatī, the younger sister of Kumuda, the Nāga king, as stated in verses 72 to 88 of *Raghuvamśa* canto XVI, reflects Gupta-Nāga relationship of his period. The description of this marriage is unique because it was a matrimonial alliance of a purely political nature, completely devoid of any romantic considerations. This conclusion is based on an examination of verses 85 to 88 in canto XVI of *Raghuvamśa*.

The Nāga territories were so situated as to enable their rulers to extend jurisdiction towards the Gaṅgā basin in the North and/or the fertile regions to the south, even beyond the Narmadā. That is why Samudragupta had to exterminate some Nāga-rulers. His son, Candragupta, was married to a Nāga princess; and it is very likely that his grandson, Kumāragupta I was also married to a Nāga princess, Anantadevī. Although Skandagupta avoided naming his mother in records, it is certain that he was not a son of Kumāragupta by queen Anantadevī.

Kālidāsa, has used expressions in his account of Kuśa and Kumudvatī which definitely take into account facts like the Nāga dynasty being counted as important family and though subdued by the military force of the Imperial Guptas, retaining its social status and weight thereafter—a sequence endorsed by history.

The link between this passage in the *Raghuvamśa* and the Gupta-Nāga relationship, which furnished its background, probably, remained

obscure because the history of the Nāga dynasty itself could not be seen as a whole for want of adequate data. Moreover, an accurate idea of that history in terms of available materials had proved elusive on account of a controversy as to the role of Nāga kings in ousting the Kuṣāṇas from North India. The controversy diverted attention from examining in detail the coins left behind by the Nāga kings and references to them in the Gupta and the Vākāṭaka records as well as in the Purāṇas. Some points regarding the early stage of Nāga and Gupta dynasties have also been discussed.—Author.

223. Talim, Meena V. :—*Puṣyamitra Śuṅga—A Persecutor ?*

Ind., XVIII, No. 2, 1981, pp. 83-89.

The decline of Mauryan empire began with the death of Aśoka. It lasted only fifty years more. The last king Brhadratha was killed by his minister Puṣyamitra Śuṅga. He founded Śuṅga dynasty which ruled India for 112 years. Two Buddhist texts Tārānātha and Divyāvadāna describe Puṣyamitra Śuṅga's persecution. This paper asserts that treatment of these texts is biased and investigates the problem impartially and objectively from historical, literary and artistic viewpoints. Indeed Puṣyamitra Śuṅga was first and foremost a political person. He was interested in establishing his persons and his dynasty on the throne of Magadha. He was neither a religious persecutor nor a lover of religion. The two sacrifices which he performed indicate that he was a follower of the Brahmanical religion. He was, above all, a soldier and till his old age remained commander-in-chief of the army. A.L. Basham in his book 'Wonder that was India' records that he would rather call himself *Senāpati* Puṣyamitra than *Magadhādhipati* Puṣyamitra. He was a man of battlefield (*raṇāṅganapati*) who was interested in military and administrative activities.—A.D.W.

224. Tirumalai, R. :—*Glimpses of Chōḷa Townships in Śrīlāṅkā.*

JESI, IX, 1982, pp. 14-19.

The Coḷa imperial conquest of Śrīlāṅkā was not merely in the nature of a military venture or political annexation. The social and economic features of the mainland were fully brought in and transplanted in the Coḷa territory within the island from about 991 A.D. to about 1070 A.D. This thorough-going transplantation is mirrored nowhere more fully than in the character and organisation of township. Some of these gestures left their impressions even after the coḷa rule was ended by the Siṃhala king Vijayabāhu and sometimes got grafted to the indigenous social fabric. This note gathers such data from published readily available inscriptions. The study is based on the 28 inscriptions first noticed in

ARSIE, 1912, (SI Nos. 594 to 618) and published in SIL, Vol. II and the valuable inscription of the 10th year of Coḷa Laṅkeśvaradeva from Kantalai.

The province itself was renamed as Mummuḍi Coḷa Maṇḍalam, the new capital Polannaruva as Jananāthamaṅgalam. Even the deities and temples were also renamed. The territorial division in which the Kantalai temple was located was named Rājarājacoḷa-Valanāḍu-Rājavi-chchhā-dara-Valanāḍu. The different types of township including *brahmadeyas* were founded and named after the scions of the Coḷa family in Śrīlaṅkā. Some of the Brāhmaṇas and priests who seem to have been widely spread in the Tamil country, the pipers, the dancing girls and the attendants migrated to the conquered territory.—P.G.

225. Unni, N.P. : *Mūṣikavaṁśa and the Change-Over to the Matrilineal System in Kerala.*

Br. V., XLIV-XLV, 1980-81, pp. 463-474.

The *Mūṣikavaṁśa* of Atula (A.D. 12th century) a Sanskrit mahākāvya of 15 cantoes (1057 stanzas) has an important place in the Indian historical literature as it supplies some information regarding the tradition of inheritance in the royal family of Kerala. This work is earlier than *Rājatarāṅgiṇī*. The mode of inheritance of the royal family was purely patrilineal. But, due to unavoidable circumstances this mode changed and the pattern of inheritance became matrilineal.

The author narrates the story that Nandini, the senior queen of Iśāna wanted a perpetual kingdom for her son for which she performed a penance whereby Goddess Durgā blessed her with a son. She also got a boon that after her son the throne would pass on to the sons of the female members of her family. For the first time, Validhara the son of Iśāna's daughter, succeeded the throne. The time of this incident may be assigned to the first half of the 9th century A.D.—A.C.D.

226. Vasantharaj, M.D. :—*Bhadrabāhuswāmin and Samrāt Chandragupta.*

Jant/JSB, XXXIV, No. 1, 1981, pp. 30-44.

The author enters, here, into discussion over some historical figures of Jain tradition namely Bhadrabāhuswāmin, the *dvādaśāṅga-caturdaśa-pūrvīn*, who was the eighth *pradhānācārya* in succession after the *nirvāṇa* of Mahāvīra Tīrthaṅkara and Samrāt Chandragupta, a king of Ujjaini, who took *muni-dīkṣā* from the former. The problem is that there were at least, three *ācāryas* bearing the name Bhadrabāhu and also, at least, two kings known as Chandragupta.

After examining a score of ancient literary records and inscriptions, the scholar arrives at the conclusion that the Chandragupta referred to in the *Bhadrabāhu kathā* is the Nanda Chandragupta who reigned prior to the Maurya Chandragupta. He has made an attempt to separate the Bhadrabāhu *dvādaśāṅga-caturdaśa-pūrvin* from other two *ācāryas* who are also known as Bhadrabāhu. He has also attached some tables showing the chronological succession of the kings of Magadha and Avanti which clearly point out the place of Nanda Chandragupta. — A.C.D.

227. Wakankar, V.S :—*New Evidence on the Aulikaras of Malwa*.

PPB, VII, Nos 1-2, 1979, pp. 69-72.

The discovery of two inscriptions of the Aulikara rulers, one from Mandasaura belonging to Kumāravarmā and the other from Bhanpura, have thrown new light on the history of this dynasty particularly on its genealogy, wherein three new names have been added viz. those of Bhāskaravarmā, Kumāravarmā and Kṛṣṇa. The name of a new ruler Prakāśadharmā belonging to the line of Yaśodharma has been found on a glass seal found in the Mandasaura excavations conducted in 1978. As a consequence of these latest discoveries we can arrive at a longer genealogy containing names of as many as twenty-two Aulikara kings. — S.M.M.

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228. Bongard-Levin, G.M. :—*Graeco-Roman Tradition and Religious-Philosophical Currents in Mauryan India.*

Br.V., XLIV-XLV, 1980-81, pp. 50-62.

Essentially, scarcity of relevant documentary data and the one sided accounts of Buddhist texts increases the importance of the statements left by Graeco-Roman authors for a study of the cultural scene of Mauryan India. They throw light on the position of Brahmanism and the śramaṇa groups and also provide valuable information on the folk cults of the early Mauryan epoch.

Not accidentally, Megasthenes and the subsequent Greek writers compared the Indian gods to the most popular deities of Graeco-Roman tradition—Heracles and Dionysos : they proceeded from customary concepts and images. However, there is a strikingly large proportion of coincidences of these two traditions. The evidence of Graeco-Roman writers compared with the data contained in Indian sources, enables one to form a fuller idea of the main and specific features in the cultural evolution of Mauryan India.—A.C.D.

229. Cannon, Garland :—*Sir William Jones and British Public Opinion Towards Sanskrit Culture.*

JASC, XXII, Nos. 3-4, 1980, pp. 1-14.

Sir William Jones (1746-94), during his puisne judgeship in Bengal Supreme Court of Judicature in 1783-94 introduced and popularized Sanskrit and its literature. His translations of such works as Kālidāsa's *Śakuntalā* and the Ordinances of Manu and his Indian essays influenced the development of comparative literature and the writings of Byron, Shelley, Moore, Southey, Tennyson, Emerson, Thoreau, Goethe, and many other writers of the West. His works, indeed, changed the vision of the people of West regarding India which was considered as a land of decadent black people. The result was a major change in attitude towards Oriental Studies, Sanskrit assumed place in European scholarship.

The change in British attitude in this regard was reversed in 1805 for decades under the stern utilitarianism of Jeremy, Bentham, James Mill and Lord Macaulay. The major purveyor of Jones findings was the

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British Press, particularly the literary magazines. The present paper traces the alteration in the periodical attitude towards Sanskrit culture, as reflected principally in the laudatory review of the writings of Jones during the period 1784-1800. As these periodicals were the chief source of cultural information for the Britishers and provided implicit standard for evaluating cultures against the obvious norms of European culture, the step by step change in the British periodical attitude reflects the concomitant change in British public opinion.— A.D.W.

230. Gosh, N.C. & K. Ismail :—*Two Foreign Gold Coins from Excavations at Kudavelli, District Mahabubnagar, Andhra Pradesh.*

JNSI, XLII, 1980, pp. 11-17

See Under Sec. IV.

231. Kara, György :—*L'Ancien Ouïgour Dans le Lexique Mongol (The Ancient Uigur (Script) (in the Mongol Lexicon). (in French).*

JA, Nos. 1-2, 1981, pp. 317-324.

The Mongolian and Turkish Languages were basically formed at first from the Uigur (script). As such they are the major languages to study in order to study the Uigur script. The phonetics of the two languages also match with that of Uigur. The borrowings in Mongolian from Uigur differed in time according to usage. Certain words disappeared with the objects they designated, some were ephemeral. The most resistant ones were those who did not lose their material base, e.g. the word *rosiyan* corresponding to Skt. *rasāyana* (nectar). Soma juice is today pronounced *assān* signifying mineral waters. Other Uigurisms came from Iranian, Tokharian, Chinese, Tibetan, Persian or Arabian.

In what concerns strictly the linguistic marks, the most characteristic ones are the presence at foreign phonèmes or a series of the same, alternation of certain variety of foreign phonetics of words with a Turkish etymology. In certain cases use is made of morphology. In certain cases it is impossible to find out whether the word in question is of Uigur origin or not. The spelling may show Uigurian traits. The loans of vocables from Uigur was otherwise unlimited, and composite words and synonyms are found in abundance. Most of the composite or derived words belong to the domain of nominal constructions. A domain less studied concerns the Semantic influence. Only a small section runs parallel to the Uigurian influence. Less simple loans from semantic are also found. The word *Uigur* represents a denominal verb taken from Chinese. The number of Uigurian elements in the Mongolian pre-classic monuments exceeds a thousand. These are purely

religious, philosophical, ethical and psychological terms. The names of persons are numerous. These elements represent a valuable source to the onomasts of North Asia and for the knowledge of diverse ways of cultural rapports.—N.D.G.

232. Lahiri, A.N. :—*Religio-Mythical Bearing of the Representation of Zeus on Indo-Greek Coins.*

JNSI, XLII, 1980, pp. 58-65.

See Under Sec. IV.

233. Narain, A.K. :—*Gaṇeśa on Hermeus' Coins.*

ND, VI, Pts. 1-2, pp. 20-29.

See Under Sec. IV.

234. Phromsuthirak, Maneepin :—*Thai Interpolations in the Story of Aniruddha.*

Pur., XXIII, No. 1, 1981, pp. 38-47.

Story of Aniruddha, the grandson of Kṛṣṇa, is found in the *Viṣṇu Purāṇa* and *Harivaṃśa Purāṇa*. This story is also given in two Thai literary works, *Anirut Kham Chan* and *Bot Lakhon Rū'ang Unarut*. The first is supposed to have been written during the early Ayudhya period (1529-1550) and the second, which is a dance drama text, in the early Ratanakosin period (1783). The paper discusses the Thai work *Anirut Kham Chan* with respect to Aniruddha's story and compares it with the description in the *Viṣṇu Purāṇa* and *Harivaṃśa Purāṇa*. In its Thai version, the story is interpolated with much romantic scenes and due to this reason, the story is popular in that country.—B.K.

VIII—LAW, POLITY AND ADMINISTRATION

235. Deshpande, Sri Dinker : *Political Revolution in Mṛcchakaṭika*.

JSAOU, III, 1981, pp. 51-58.

The author takes the thread of political revolution in MR (*Mṛcchakaṭika*) from the first act and goes over the whole plot act by act to see how successfully and in what an orderly manner the writer of MR has joined the plot of political revolution in the drama alongwith the love story of Cārudatta and Vasantasenā. In the beginning of the first act the statement of Sūtradhāra indicates that the short tempered king Pālaka must have ordered to cut off the hair of some bride. The apprehension of Maitreya who is afraid of going out in the evening for there is always rush of pimps and prostitutes etc. is the result of anarchy that existed at that time. The flow of the story of political revolution has gone underground in the second and third acts. There is one cowherd boy called Āryaka whom a prophecy has declared to be the prospective king. Although no other information is available regarding Āryaka or Gopāladāraka, it can be said with some hesitation that he and king Pālaka might be brothers. They must be the sons of Mahāsenā and brothers of Vāsavadattā or brothers-in-law of Udayana as is indicated by a statement in the 6th act of *Syapnavāsavadattam*. Śarvilaka is the person who is well utilised by the dramatist for combining the two stories of love and war. Śakāra also belongs to both the plots. The story of political revolution is essential for the fulfilment of the love story also. The drama ends with the joyful ends of the two plots.—P.G.

236. Jaiswal, R.K. :—*Military Administration in Ancient Indian States*

AURJF, I, No. 1, 1982, pp. 229-240.

In antiquity the success of kings and rulers primarily depended on their military administration. Thinkers such as Somadeva Sūri, Śukra, Manu, Kauṭilya, Bhīṣma, Kāmandaka, Candēśwara and the like, have thrown ample light in their respective works on military administration.

In the present article, matters relating to the significance of army alongwith its various kinds and constituents, its organisation, the habits and hobbies of the militia-men as well as the rules governing their well-being have been dealt with.

Apart from this, the causes leading the army-men to their failure in the execution of their duty, the appropriate time for march-on, remuneration and allowances, arrangement for food, clothing, medicines and other necessities, the factors decisive for victory etc., have also been discussed. It has also been shown by comparison how the modern armies by dint of being organised on the latest and most sophisticated patterns—are far superior to their ancient counter-parts.—Author.

237. Krishan, Y. :—*The Doctrine of Karma and Hindu Law*.

VII, XX, Pts. 1-2, 1982, pp. 141-147.

The Hindu law-givers viz. Gautama, Āpastamba, Vaśiṣṭha, Viṣṇu, Manu, Yājñavalkya and Baudhāyana etc. and various others accepted the doctrine of *Karma* and rebirth. This doctrine, however, had a beneficial impact on Hindu law so far as it was also a code of punishable ritualistic lapses. There can be traced a gradual shift from ritualistic transgressions to impersonal moral aberrations, in course of time, which attracted retribution. The law-givers, saw the doctrine of *Karma* as divine retributive justice in life hereafter and the religious teachers found it an instrument of punishment to the offender. Thus the human laws were accepted as an operation of the divine retribution embodied in the law of *Karma*. The penal laws received indirect sanction.—S.M.M.

238. Mirasdar, M. :—*A Political Motive Behind the Sacrifices in Pañcamahākāvyas*.

CASS, VI, No. 8, 1982, pp. 107-113.

According to the *Pañcamahākāvyas*, it appears that the sacrifices were performed with political motive. Emperors used to perform sacrifices for the sake of external development of the kingdom and internal welfare of the subjects.—G.U.T.

239.—Rocher, R. :—*The Vivādārṇavasetu* (Ch. 1-2).

Br.V., XLIV-XLV, 1980-81, pp. 69-73.

The *Vivādārṇavasetu*, the first legal treatise was composed at the instance of the British government by eleven Pandits commissioned by Governor Warren Hastings in 1772 to compile a code of Hindu law. The English version of this treatise, made on the basis of a Persian abstract of a Bengali oral from its original Sanskrit text was published in London in 1776 under the title 'A code of Gentoo Laws'. This version became very well known while the original text remained

largely unknown. When this book was published for the first time in Bombay in 1888, the editors took it to be a treatise of *Rājanīti* compiled by some pandits at the instance of Ranjit Singh. However, this edition lacks the first two chapters of the Sanskrit text, precisely, those which the English version treats as 'preface'.

Actually these chapters deal with matters relating to spies, ambassadors, forts, war etc. The situation resulted from the fact that at the relevant point of time no Englishman knew Sanskrit and no Pandit knew English. — A.C.D.

240. Venkateswaran, C.S. :—*Vālmiki Rāmāyaṇa on Royal Duties*.

VUOJ, XXI-XXII, Pts. 1-4, 1978-79, pp. 165-167.

Vālmiki has dealt with the royal duties (*rājadharma*) in *Kaccit-Sarga* of *Ayodhyākāṇḍa*. The paper refers to the duties of a good king towards himself and to the various elements of Sovereignty. These elements are called *Saptāṅga* viz., *Svāmin* (king), *Amātya*, (minister), *Sūhṛt* (allies), *Kośa* (treasury), *Rāṣṭra* (territory, kingdom), *Durga* (fortifications) and *Bala* (army). The author has illustrated these seven elements. — S.K.S.

IX—LINGUISTICS AND GRAMMAR

241. Bhate, Saroja : *The Concept of Suffix in the Nirukta.*

ABORI, LX, Pts. 1-4, 1979, pp. 237-239.

Yāska refers to the concept of suffix by terms like *nāmakaraṇa* and *upabandha*. His categories of verbal inflexion and morphological categories reveal his knowledge of verbal formation. As per the use of suffixes the *Nirukta* presents certain highly technical concepts. Some uses are discussed to show their technical implications. In such contexts, it is hard to find out a uniform structural analysis underlying the etymologies of Yāska, whose principle *na saṁskāram ādriyeta* (N.II.1) explains this. — S.M.M.

242. Bhate, Saroja :—*Pāṇini and Yāska : Principles of Derivation.*

ABORI, LXII, Pts.1-4, 1981, pp. 235-242.

According to the author, there is a clear difference between the ways of derivation as shown by Yāska and Pāṇini. For Yāska, phonetic as well as sementic similarity is of greater significance and regular grammatical formation has a smaller importance. But, Pāṇini attaches greater importance to the word formation through a regular method and he seldom uses *nipātana* or *parokṣavṛtti* which is very common in *Nirukta*. Yāska shows the way to trace the root as well as the original meaning of almost every word. On the other hand, Pāṇini leaves such words as are of irregular origin. Therefore, it is right to say that the function of *Nirukta* really starts when the grammatical function ends. That is why Yāska describes *Nirukta* as *Vyākaraṇasya kārtsnyam* (completion of grammar). A.C.D.

243. Bhatta, Vasantakumar :—*Liṅgaviśiṣṭa-paribhāṣā Pāṇinyabhipretā-sīnna vā* (*Was Liṅga-viśiṣṭa-paribhāṣā Desired by Pāṇini ?*). (in *Sanskrit*).

VS, XVIII, Pt. 1, 1981, pp. 3-9.

The author makes here an elaborate discussion on the question whether the *liṅga-viśiṣṭa-paribhāṣa* was fully known and also desired by Pāṇini. Firstly, the author reproduces briefly the views of two modern scholars, viz. N.C. Jha and George Cardona, on this matter. Then he surveys some of the relevant passages from *Sūtras*, *Vāritkas* and *Mahā-bhāṣya* and analytically corroborates these views in a systematic way.

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Finally, he concludes that *liṅga-viśiṣṭa-paribhāṣā* might have traditionally come down to Pāṇini and, as such, this type of *paribhāṣā* was thoroughly known to him and as is evidenced in *Aṣṭādhyāyī* the grammarian willfully tried to frame the *Paribhāṣā Sūtras* on this line.—A.C.D.

244. Devasthali, G.V. :—*Pāṇini and the Aṣṭādhyāyī—A Critique*.

ABORI, LXII, Pts. 1-4, 1981, pp. 193-212.

This paper makes an attempt to critically analyse the paper *Pāṇini as a Variationist*, written by Paul Kiparski, in which it is postulated that the terms *vā*, *vibhāṣā* and *anyatarasyām* technically used by Pāṇini denote different preferences among optional variants.

After a long discussion from point to point, the paper tries to prove that the hypothesis of Paul Kiparski has no basis in Pāṇini's works.—A.C.D.

245. Hejib, Aloka & Sharma, Arvind :—*A Semantic Differential Analysis of the Root Vṛ vis-a-vis the Conjugational Systems in the Ṛgveda*.

ABORI, LX, Pts. 1-4, 1979, pp. 234-236.

The root *vṛ* occurs several times in the *Ṛgveda* and is used in a number of senses. The relationship between the conjugational class in which the root is conjugated and the sense it conveys is worth examining. A survey of the finite forms used reveals a semantic pattern, exceptions not withstanding. The distinct semantic shade and the conjugational class in each case is indicated and the apparent exceptions and ambiguous cases are recorded and explained.—S.M.M.

246. Iyer, Venkitasubramonia :—*The Outlook on Sanskrit Grammar*.

VUOJ, XXI-XXII, Pts. 1-4, 1978-79, pp. 109-127.

Some errors, mistakes and contradictions in the *Sūtras* and *Bhāṣya* have been painted out here. Grammarians use their maxim *vyākhyānto viśeṣapratipattiḥ, na hi sandehādalakṣaṇam*. But other *Śāstrakāras*, especially *Mīmāṃsakas*, do not accept its authenticity and question its validity.

The author with a modern outlook seems to suggest some additions and alterations in the text of *Sūtras* and *Vārtikas* pointed out by 'The Poona school of Sanskrit grammarians' consisting of scholars like V.P. Limaye, S.D. Joshi, B.G. Palasule, S.D. Laddu and others.—S.K.S.

247. Kara, Gyorgy :—*L'Ancien Ouigour Dans le Lexique Mongol (The Ancient Uigur (script) in the Mongol Lexicon).* (in French).

JA, Nos. 1-2, 1981, pp. 317-324.

See Under Sec. VII.

248. Mahta, Damodar :—*Thaka-Thikaṇa kī Vaijñānikatā. (The Scientific Value of Thaka and Thikaṇa).* (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 103-104.

Compares the technologies of Pāṇini and Padmanābhadatta relating to suffixes, *thaka* and *thikaṇa*. Explains the sūtras of Pāṇini considering etymology of the word *raivatika* from *revati*. Follows the explanation of the grammarian Padmanābhadatta. Critically examining the sūtras concludes that the approach of Pāṇini is more scientific.—N.K.S.

249. Mahulkar, D.D. :—*From Kikkuli to Kaniṣka : A Sociolinguistic Appraisal of Ancient North-West India.*

JMSB, XXX, No. 1, 1981, pp. 31-38.

Ever since 'European Sanskrit Science' came to be established by Western scholars Sanskrit has come to be studied not merely for its precise grammar but also as a means of penetrating the past of Indo-European languages. The Vedic language has been of greater service in this regard than Sanskrit. Its rich dialectical variety has been a matter of great linguistic importance. Added to this are the dialectically varied inscriptional records of the period of King Aśoka. The archaeological discoveries in Anatolia and in Central Asia have added further data to the study of Indo-Aryan beyond the borders of India. To capture the spirit of the linguistic drama enacted on the north-Indian stage since the Aryans entered India it is necessary to develop a more empirical approach to the study of language and to evolve a methodology which will integrate the sociolinguistic factors behind linguistic variation. In this regard the pre-Pāṇinian traditions of grammar and the non-Pāṇinian grammatical schools have to be given due place in this study. — Author.

250. Mishra, Haramohan :—*Adhyāsa in Advaita Vedānta : Is Linguistic Analysis Possible at all?*

IPQP, VIII, No. 3, 1981, pp. 385-392.

Adhyāsa is the most important problem in *Advaita Vedānta*. Scholars

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have subjected it to conflicting interpretations. The paper examines the recent interpretation offered by G. Mishra, on the following points :

1. Whether Śaṅkara's account of the concept of *adhyāsa* is logical or psychological,
2. Whether Philosophy, as conceived by Śaṅkara, deals with the analysis of language or factual explanation,
3. Whether Pramāṇa is a critique of language or scriptural revelation.

The author discusses in detail the first two problems which are interconnected and concludes that no linguistic analysis is involved in the vedāntic doctrine of *adhyāsa*, nor is *Vedānta* only concerned with the logical possibility in opposition to the factual world. — A.D.W.

251. Nagarjuna, V. :—*Brahma Jagato Nimittakāraṇamityatra Pāṇinisaṃmati* (*Brahman is Instrumental Cause of the World Intended by Pāṇini*). (in Sanskrit).

AORM, XXIX, Pts. 1-2, 1980, pp. 1-4.

See Under Sec. XII B.

252. Nawalgariya, Nilam :—*Sambandha Kāraka kī Aitiḥāsika Parikalpanā* (*A Historical Analysis of the Possessive Case*). (in Hindi).

Pra. XXIV, Pts. 1-2, 1979-80, pp. 33-36.

The article presents a brief historical discussion of the possessive case in Sanskrit, Pāli, Prākṛta, Apabhraṃśa and Hindi. — A.D.W.

253. Pandit, M.D. :—*A Concordance of Vedic Compounds Analysed by Veda — A Case for*.

ABORI, LX, Pts. 1-4, 1979, pp. 219-224.

The Vedic Compounds are dissolved or interpreted in the Vedas, matching the Vedic spirit. Other explanations given by interpreters although supported by Pāṇini's grammar, historical linguistics, comparative philology and mythology are only secondary and help very little in understanding the full Vedic implication. Even Pāṇini fails to comprehend the real vedic spirit that is why his explanations alone are insufficient in this regard.

The compound *aṁhoyuvah* occurring in the RV, V.15.30 only once can be studied in the light of the views of interpreters and philologists but to arrive at its exact dissolution and resultant meaning is possible only through a contemplation of the parallel instances of the usage in the Veda itself. The Veda being the only reliable source to get at the Vedic spirit, a concordance of Vedic compounds analysed by the Veda is necessary and worth pursuing.—S.M.M.

254. Rao, B. Kutumba :—*Kāraka – A Brief Study*.

VUOJ, XXI-XXII, 1978-79, Pts. 1-4, pp. 141-153.

The author has discussed critically the various definitions of *Kāraka* given by the grammarians and others, e.g. *Kriyānirvartakatvam Kriyājanakatvam vā Kāratatvam*, *Kriyājanakatvaśaktiḥ*, *Kāratavibhaktitvam ca kriyājanakārthavibhaktitvam*, *Kriyājanakatvam Kāratatvam*, *Kriyānimittatvam Kāratatvam* etc. The author concludes that *Śakti* but not the *Dravya*, is *Kāraka* and the words *Kāraka*, *Śakti*, *Nimitta* and *Hetu* are all synonyms.—S.K.S.

255. Rao, H.V. Nagaraja :—*The Scope and Necessity of Aṅgādhikāra*.

JIP, VI, No. 2, 1978, pp. 145-176.

Patañjali, in the *Mahābhāṣya* accepts *aṅgādhikāra* (the 4th *Pāds* of the 6th *adhyāya* and the entire 7th *adhyāya* of Pāṇini's *Aṣṭādhyāyī*) and his rejection of this *adhikāra* while commenting on 6.4.1. is not his final say on the matter, because : (i) unless this *adhikāra* be accepted Pāṇinian grammar cannot generate many correct word-forms, (ii) it can be shown that this rejection was not satisfactory to Patañjali himself and (iii) this *adhikāra* is the base of three *Paribhāṣās* accepted by Patañjali and later grammarians.

On these grounds, this rejection of the *aṅgādhikāra* can be said to be only a stylistic repetition of Kātyāyana's *Vārttika*.—S.M.M.

256. Sarangi, A.C. :—*Ancient Grammarians and their Correct Interpretations*.

BV, XL, No. 4, 1981, pp. 26-31.

The author tries to present a linguistical picture of usage of the ancient grammarians, Pāṇini, Kātyāyana and Patañjali. In the opinion of the author, to get the linguistic picture of the usage of a grammarian a correct textual understanding is required. Correct textual understanding

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involves finding out the intention of the grammarian who had framed the particular rule. The intention of the framer can be arrived at partly with the help of commentaries and partly by self judgment. But an explanation of a commentary can be accepted only where it seems to be suitable, otherwise it must be discarded —A.C.D.

257. Sil, H.C. :—*A Study of the Verb-Forms in the Critical Edition of the Sabhāparva of the Mahābhārata.*

JAS, XXII, Nos. 3-4, 1980, pp. 82-150.

Various available derivatives and the various forms in different tenses and moods etc. and some usages with prefixes have been collected in case of the roots *dā*, *diś*, *dīkṣ*, *dip*, *dīva*, *duṣ*, *dr*, *drś*, *drh*, *dru*, *druḥ*, *dviṣ*, *dham*, *dhā*, *dhāv*, *dhū*, *dhr*, *dhrṣ*, *dhyā*, *nad*, *nand*, *nam*, *naś*, *nah*, *nind*, *hī*, *nṛt*, *pac*, *paṇ*, *pat*, *pad*, *paś*, *pā*, *piṣ*, *pīd*, *puṣ*, *pū*, *pūj*, *pūr*, *pr*, *pyā*, *pracch*, *prī*, *plu*, *phal*, *bandh*, *bādh*, *budh*, *brū*, *bhakṣ*, *bhaj*, *bhañj*, *bharts*, *bhaṣ*, *bhā*, *bhāṣ*, *bhās*, *bhid*, *bhī*, *bhīṣ*, *bhuj*, *bhū*, *bhūṣ*, *bhr*, *bhramś*, *bhram*, *bhrāj*, *majj*, *math*, *mad*, *mā*, *miṣ*, *mīl*, *muc*, *mud*, *muṣ*, *muh*, *mṛ*, *mṛta*, *mṛj*, *mṛś*, *mṛṣ* etc.—K.D.S.

258. Sriramamurti, P. — *Grammarians and Literary Critics on Pratibhā in Sanskrit.*

JSAOU, II, 1980, pp. 1-8.

The author discusses, in detail, the term *pratibhā*, a key word in Sanskrit, specially used by grammarians as well as by poeticians. The primary concept of this term in both of these schools seems to be the same. The question is which of these two schools used this term first and in what sense. After a comparative study of the relevant portions of texts particularly dealing with this aspect, mainly from *Vākyapadiya*, *Dhvanyāloka* and *Abhinavabhāratī*, it is concluded that the grammarian school had first originated the term *pratibhā* signifying the purport of all types of creative motivation in a living being, an inborn quality in an animal. Sometimes, this term meant a peculiar type of acquired capacity in a human being. Afterwards, this term was applied to signify the exploring capacity in man. Later, this term was used almost in the same sense by the rhetoricians, though they added to it two new factors, viz., *vyutpatti* (inborn capacity) and *abhyāsa* (practice) as necessary elements for poetic creation.—A.C.D.

259. Tripathy, Avadha Behari :—*Aṭha Dhātutiñārtha-Vimarśaḥ (A Study of the Meaning of Dhātu and Tiñ). (in Sanskrit).*

OH, XXVIII, Pt. 2, 1980, pp. 95-108.

The Mimāṃsakas and the Naiyāyikas, in comparison with the Śābdikas, hold different views on the meaning of *dhātu* and *tiñ*. The

former maintain that *Vyāpāra* is synonymous with *Kriyā* and the attainable result (*phula*) is the meaning or significance of a *dhātu*. The latter hold that the result and the effort, made to attain it—both constitute the meaning of a *dhātu* but they don't accept the grammarians' view when the latter attribute agenthood to unconscious things, e.g. a chariot in *ratho gacchati*. The grammarians' viewpoint presented by the *Trimuni* is, after a treatment of the opponents' views, held to be valid in this regard.—S.M.M.

260. Wadhvani, Y. :—*Sindhi Surnames Ending in Āṇī*.

JOIB, XXXI, No. 2, 1981, pp. 185-192.

A vast majority of Sindhi surnames are conspicuous by the preponderance of the ending-*ni* rather-*ani* (pronounced correctly as *-āṇī*). The paper attempts to study all such surnames for their formational patterns as well as their original significance.

After a long discussion the author of the paper suggests that *-āṇī*, the Sindhi suffix now used for forming surnames, has derived from Sanskrit patronymic suffix *phiñ* (= *āyani*) meaning 'direct descendant of' and applied by Northerners as per conditions mentioned in *Pāṇini*.

From the practice of affixing-*āṇī* to the father's name in letter-writing, it is evident that the original sense of this patronymic affix had been retained for a long time. Later, perhaps due to exigencies of the formal system of education and governmental service introduced by the Britishers, it was deemed necessary that all descendants of a single patrilineal family adopt a single family-name or surname. So each family chose the name of some illustrations or better-known ancestor and adopted the patronymic derivative thereof as a surname.—B.K.

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261. Bai, E.R. Rama :—*Damaruka—A Brief Analysis*.

AORM, XXIX, Pts. 1-2, 1980, pp. 1-5.

Damaruka a unique type of composition and an unknown work of Ghanaśyāma, a poet laureate of Tukkogi I of Tanjore (1729-35 A.D.) has been precisely analysed here. *Damaruka* is classified under Rūpaka in spite of the presence of humourous element. In this work there are ten sections, instead of acts, and each of these have a couple of characters and, thus, twenty different characters are at work in this play.

The sections of this work called *alaṅkāras* highlight ten different themes which are clearly intelligible by their headings. The sections are named as (i) *Rājānurañjana*, (ii) *Kalidūṣaṇa*, (iii) *Sukavi-Sañjīvana*, (iv) *Ku-kavi-sautāpana*, (v) *Abodhākara*, (vi) *Śābdika-bhañjana*, (vii) *Paṇḍita-khaṇḍana*, (viii) *Jati-santa-rañjana*, (ix) *Prabhutva* and (x) *Akhaṇḍānandana*.—A.C.D.

262 Bhat, G.K. : *The Detractors of Bhavabhūti*.

ABORI, LX, Pts. 1-4, 1979, pp. 151-157.

Bhavabhūti's reference to his depreciators in his *Mālatimādhava* (1.6.) is generally attributed by scholars to the author's literary critics who ran down his first play, the *Mahāvīracarita*. G.C. Jhālā's suggestion that such detractors were Bāṇa's son and admirers who could not tolerate Bhavabhūti's emulation of Bāṇa's prose style and his handling of the love story, is not satisfactory as emulation of Bāṇa by Bhavabhūti only could add to the glory of the former. Neither was his first play a failure as nothing to support this supposition is there nor could even his introduction of new trends in the literary art cause depreciation : no fact proves it, rather his works are althrough highly appreciated.

Commentator Jagaddhara's assumption that non-connoisseurs of dramatic art, the *advaita-mata-magna-māṇsa* people ran down the author is not tenable as only Bhavabhūti could not be singled out for this. Bhavabhūti came from a priestly family trained in the Śāstric cores but took to a literary career of dramatist, not appreciated in those days which might have caused him detraction by the upholders of tradition who expected otherwise from him. Bhavabhūti left his native place ~~Padmapura~~ ^{Padmapura}, wandered over to ~~Padmavati~~ ^{Padmavati},
CC-0. In Public Domain. Digitized by eGangotri Collection, Haridwar

Kalpi and finally to Kanauj, where he probably settled down under king Yaśovarman's patronage. Historical facts corroborate this position which might have led him to make such remarks.—S.M M.

263. Deshpande, Sri Dīnker :—*Political Revolution in Mṛcchakaṭika*.

JSAOU, III, 1981, pp. 51-58.

See Under Sec. VIII.

264. Dvivedi, Brahmadata :—*Vyañjanā Vilāsaḥ (The Doctrine of Vyañjanā)*. (in Sanskrit).

SS, XXXV, Pts. 1-2, 1980, pp. 25-34.

The popular doctrine of *vyañjanā* or *dhvani* was severely criticized by Mahimabhaṭṭa but Ācārya Abhinavagupta made it a point to establish with all emphasis at his command the validity of the *dhvani* theory of Ānandavardhana. In this paper author has discussed *vyañjanā* in detail with all the available sources —D.C.J.

265. Dwivedi, K.N. :—*Viśākhadattasya Nāṭyanipuṇatā (Dramatic Skill of Viśākhadatta)*. (in Sanskrit).

Sāg., XVIII, No. 3, 1979-80, pp. 141-144.

The article deals with dramatic skill of the great dramatist Viśākha-datta in the light of the principles and elements of Sanskrit drama and his work. *Mudrārākṣasam* is revaluated in view of plot, characters and poetic descriptions etc. Although the *Mudrārākṣasam* lacks female characters, yet in quick actions, full of heroic deeds in plot and dramatic elements it is uncomparable in Sanskrit Dramatic Literature.—Author.

266. Dwivedi, K.N. :—*Rukmiṇīharane Māghapratichhair Sudhisudhānidheḥ Kāvyaṃviśiṣṭyañca (The Shadow of Māgha on Rukmiṇīharana Epic and Poetic Qualities of Sudhisudhānidhi)*. (in Sanskrit).

Sāg., XVIII, No. 2, 1980, pp. 134-137.

The author critically examines the poetic qualities of Kashinath Sharma's *Sudhisudhānidhi* on the basis of his important epic *Rukmiṇīharanam*. Producing examples of many verses the author has tried to establish the poetic genius of *Sudhisudhānidhi* alongwith the effect of poetry of Māgha and Kālidāsa. *Sudhisudhānidhi* even though influenced by Māgha is not deprived of the highest qualities of Sanskrit poetry.—Author.

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267. Dwivedi, Kailash Nath :—*Arvācīna Sanskrit Gadya Samīkṣaṇam* (A Review of Modern Sanskrit Prose). (in Sanskrit).

Sāg., XX, No. 4, Sam. 2038 pp. 91-99.

The prose (romance) literature runs in an unbroken stream from the Vedic Age to modern period in Sanskrit Literature in the following five forms :—

1. *Prabandha Kathātmakam Gadyam* (The prose romances connected through plot).

2. *Muktaka Kathātmakam Gadyam* (The prose of unconnected and independent stories).

3. *Carita Pradhānam Ākhyānātmakam Gadyam* (The prose of historical romances woven around specific characters).

4. *Anūditam Gadyam* (Translated prose).

5. *Prakīrṇam* (*vividha viśayātmakam*) *Gadyam* (Prose containing subjects of miscellaneous nature).

In the first category following works are critically reviewed in view of their style, plot and characterisation etc.—The *Mandāra Mañjarī* of Vishveshwar Pandeya, *Sushīlā* of Krishnamacharya (1869-1914), The *Mandāravatī* of kaviratna Krishnamacharya, the son of Ranganathacharya, *Jayantikā* of Jaggu Alwar Ayangar, *Saudāminī* of Narasinghacharya., *Kumudinīcandra* of Medhavratacharya. In the second category the prose of discontinued story, the following works are reviewed—*Kathāmuktāvalī* of Pandita-Kshama Rao, *Kathāsamvartikā* of Bhagirath Prasad Tripathi, *Kaumudī Kathā Kallolinī* of Ram Sarana Tripathi, *Śaivālīnī* & *Kumudinī* of Chakravarti Raja Gopalacharya, *Abhinava Kathākuñja* of S.D. Sharma Chaturvedi.

Under the third form the following works are noted—*Śrīkrṣṇābhyaudayam* of Srishaila Dixit (Tirumalacharya), *Udayana Caritam* of V. Anantacharya, *Śivarōjavijaya* of Ambikadutta Vyasa, *Lokamānya Caritam* of Srikrishna Vamana Chitale, *Dvā suprnā* of Ramji Upadhyaya etc.

Under the fourth category the following works have been considered—*Lāvanyamayī* of Srimadappaya Shastri, *Sansāra Cakram* of Anatacharya, *Durgeśanandinī* & *Kṣatriya Ramanī* of Shail Tatacharya etc. In the fifth category following works are critically reviewed—*Prabandhamāñjarī* of Hrisikesh Bhattacharya, *Saudāminī* of J.K. Ganapati Shastri,

Kāverīgadyam of Tirumalacharya. *Chaturvedisanskritrachanāvaliḥ* of M M. Giridhara Sharma, *Prabandha Prakāśa* of M.D. Shastri, *Bhāratasya Sāṃskritika Nidhiḥ* of R. Upadhyaya etc. In the end the contribution of magazines in the field of Sanskrit Prose literature is reviewed. The nature and other features of Ancient and Modern Sanskrit Prose have also been compared. — Author.

268. Gangadharan, N. :—*The Tattvaguṇādarśa*.

AORM, XXX, Pt. 1, 1980, pp. 1-3.

The *Tattvaguṇādarśa* is stated to be a campūkāvya written by Aṇṇayā-ya II. It has been generally described as written on the model of the well known *Viśvaguṇādarśa campū* of Veṅkaṭadhvarin. However, a perusal of the work shows that it is not a campū as such and is also not on the model of *Viśvaguṇādarśa*. It seems to have been composed with the purpose of upholding the supremacy of Lord Viṣṇu. The present study is based on a restored copy of the manuscript.—P.G.

269. Gerow, Edwin :—*Plot, Structure and the Development of Rasa in the Śākuntala, Part II*.

JAOS, C, No. 3, 1980, pp. 267-282.

It considers in detail the construction of each *saṃdhi* and its *aṅgas* according to the Indian theory, as indicated by Rāghavabhaṭṭa in the *Śākuntala*. Rāghavabhaṭṭa, though in all cases (apparently) keeping the *saṃdhyuṅga* within its proper *saṃdhi* does not claim that Kālidāsa uses every possible *saṃdhyuṅga*. Certain units have been judged more necessary than others. Though not even all of these find place in Rāghavabhaṭṭa's analysis of *Śākuntalā*. Approximately fifty of the *saṃdhyuṅgas* are noted or clearly implied by Rāghavabhaṭṭa. The author further inquires into the osature of the five-part *saṃdhi/avasthā* system, designed to assert plot as contributing to the play's fulfillment, its *rasa*. In this way it conveys a much more circumstantial sense of these *saṃdhyuṅgas* than is possible from the laconic and often opaque definitions of them in the *lakṣaṇa* texts (books on dramaturgy). — M.R.G.

270. Jain, Jagdishchandra :—*Some Old Tales and Episodes in the Vasudevahinḍi*.

ABORI, LX, Pts. 1-4, 1979, pp. 167-173.

Saṅghadāsagaṇi Vācaka's *Vasudevahinḍi* is a Jain Version of the now-lost *Bṛhatkathā*, intermingled with religious tales and anecdotes. A few popular tales and episodes of it can be compared with Brahmanic,

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Buddhist and world literatures, e.g. "A Quarrel Between Two Mothers (*Bhaddamitā Saccarakkhiyāmbha*)", the story of Prasannacandra and Valkalacirin (*Kahuppatti*), the Parable of Honey-drop (*Madhubindu-dṛṣṭānta*) and the Hawk and the Dove (*Keumatilambha*). There are a number of tales and narratives common to Jains and Buddhists, e.g. the story of king Soyāsa, the Meat-eater (*Mittasirī-Dhaṇasirīlambha*), the story of Vasudattā (*Dhammillahiṇḍi*) and another that of Kuberasenā (*Kahuppatti*) which are recorded in the *Vasudevahiṇḍi*.

The genesis and growth of Prakrit Jain narrative literature can be comprehended from a thorough study of this oldest non-canonical work of the Jainas.—S.M.M.

271. Janaki, S.S. :—*Textual Variants in the Alaṅkārasarvasva of Ruyyaka.*

JOIB, XXX, Nos. 1-2, 1980, pp. 78-95.

The importance of the *Alaṅkārasarvasva* (*A.S.*) of Ruyyaka is borne out by its impress on later works like the *Pratāparudrīya*, *Ekāvali* and *Sāhityadarpana* as also by references to Ruyyaka as an authority, made by writers like Appaya Dikṣita, Jagannātha Paṇḍita and Viśveśvara, author of *Alaṅkāraustubha*. Sobhākara, who immediately succeeds Ruyyaka in time, accepts the new figures introduced by the latter in many places in his *Alaṅkāra-ratnākara*. The popularity of *A.S.* explains the textual variations found therein as mentioned by the earliest commentator on *A.S.*, Jayaratha.

Besides Jayaratha, Alaka or Allāḷa (Kashmir, beginning of 12th cent. A.D.), Samudrabandha (Kerala, 1265 A.D.) and Śrīvidyācakravartin (patronised by the Hoysala ruler Ballāla III, 1291-1342 A.D.) have commented on *A.S.* Of these the first is known only through a reference by Ratnakaṇṭha.

The commentaries of the two alongwith Jayaratha's comm. are closely studied by the author and interpolated passages with regard to *Rūpaka*, *Apahnuti*, *Utprekṣā*, *Atiśayokti*, *Dīpaka*, *Aprastutaprasāmsā*, *Vibhāvanā* and *Atadguṇa Alaṅkāras*, with relevant remarks are dealt and the more important of the numerous textual variants pertaining to 38 *alaṅkāras* are given in tabular form.—S.M.M.

272. Kashalikar, M.J. :—*Concept of a Purāṇa in Jaina Literature.*

JOIB, XXXI, No. 1, 1981, pp. 41-44.

273. Krishnamoorthy, K. :—*Abhinavagupta's Integral View of Aesthetic Concepts*.

JKU, XIX-XXV, 1980-81, pp. 1-9.

Abhinavagupta is the foremost thinker who integrates for the first time almost all the disparate concepts of Indian poetics into a well organised aesthetic philosophy. Unfortunately, the misreadings in his two major works *Locana* and *Abhinavabhāratī* in important contexts have impeded even our best scholars from getting at the crucial thought of Abhinavagupta. The present paper fixes correct readings in a few specimen passages of Abhinavagupta on the basis of unpublished manuscripts' testimonia and highlights how he went beyond even Ānandavardhana and Bhaṭṭa Nāyaka in his aesthetics and how he explained, for the first time, the precise part played by each of aesthetic concepts in a given work. — A.D.W.

274. Krishnamoorthy, K. :—*The Imagery in Kālidāsa's Mahākāvyas*.

JSAOU, II, 1980, pp. 9-18.

The author endeavours to examine the two works of Kālidāsa, viz., *Raghuvamśa* and *Kumārasambhava*, from the stand-point of imagery which is known to the English literary critics as sensuous, metaphorical or symbolic elements in poetry. Roughly, the term imagery may be taken to be equivalent to the Sanskrit term *dhvani*. The scholar examines precisely the text of two Mahākāvyas to trace this element from different angles. In spite of different types of themes dealt within these Mahākāvyas—as *divya* (celestial) in the *Kumārasambhava* and *mānuṣa* (human) in the *Raghuvamśa*, the element of imagery is shared equally by these works.—A.C.D.

275. Krishnamoorthy, K. :—*Vākyārtha and Kāvyaārtha in Indian Poetics*.

VUOJ, XXI-XXII, Pts. 1-4, 1978-79, pp. 157-163.

The expressions *Vākyārtha* (Vā) and *Kāvyaārtha* (Kā) in Indian poetics are so often used in a way almost interchangeable. The author concludes that according to Bhaṭṭa Nāyaka there is no difference between Vā and Kā as *rasa* may be regarded either as Vā or as Kā or as both. But Ānandavardhana uses the word Vā in the technical sense of the principal sentence-purport (Vā) in connection with *rasa* which cannot be substituted by the poetic theme (Kā).

In the end of the paper the author expresses his inquisitiveness about the authorship of a verse (*gāṇa*) *śrīmadrasamśkaraḥ pradhānam*

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pratipadyatelpradhānasyopakāre hi tathā bhūyasi Vartaḥ) quoted by Abhinava (in *Locana*) and a host of writers including Mammaṭa, Hemacandra, *Kāvyaikalpalatāvr̥ttikāra* etc.—S.K.S.

276. Kumari, Sudesh :—*Rājaśekhara kī Dr̥ṣṭi meṁ Satya, Śiva aura Saundarya*.

KURJ, XII, 1978, pp. 182-186.

The author shows that *satya*, *śiva* and *saundarya* are the essential parts of the poetry. These words are the translation of the Greek philosopher Plato's concept, "The true, the Good, the beautiful". This motif is available in Sanskrit literature in the form of the word *sunṛta* which has the same meaning mentioned above according to *Medinīkośa* and *Gītā*.

Rājaśekhara had established this view in his poetry even before Mammaṭa. According to the author, if poetry is considered scientifically, it lacks truth, but poetry is related to imagination. So, it should be taken in poetical spirit. Mammaṭa and Viśvanātha take *aślīlatā* as the drawback of the poetry but Rājaśekhara does not reject it, if it is justified by the context.—B.M.S.

277. Levitt, S.H. :—*Sanskrit Mand/Mad 'Background Noise' and Dravidian Language*.

JSAOU, II, 1980, pp. 25-64.

The author suggests that the Sanskrit root *mand/mad*, though considered by linguists as belonging to the Indo-European family of languages, might have originated from a word belonging to the family of the Old Dravidian languages which has gone out of use these days. In this study, a very long discussion on the traditional concept of linguistics about these morphs, is undertaken and the author suggests that there is great possibility of these morphs, *mand/mad*, lone words entering Sanskrit from a branch of the old Dravidian Languages. The author gives strong arguments in support of his hypothesis, alongwith lengthy footnotes and three comparative tables. — A.C.D.

278. Meera, S. :—*Some Prakrit Examples of Ānandavardhana and Abhinavagupta's Explanations*.

AORM, XXX, Pt. I, 1980, pp. 1-3.

Ānandavardhana's Prakrit illustrations are rendered lucid only due to Abhinavagupta's commentary *Locana*. Abhinavagupta gives the *chāyā*

of the verse, explains in a masterly manner the imagined contexts. Particularly the examples for *vastudhvani* are well explained even by giving the story context in detail. This point is carried through various citations. In some cases, it seems, that without the portrayal of Abhinavagupta, the very meaning of the verse is not easily found out as an ideal commentator, Abhinavagupta never loses an opportunity to make the reading of *Dhvanyāloka* light, rich and interesting.—P.G.

279. Michael, Hahn. :—*On the Pratyaya Rules of Ratnākaraśānti*.

JOIB, XXX, Nos. 1-2, 1980, pp. 61-77.

One of the most neglected fields among technical sciences dealt with by Buddhist authors is *Chandaḥśāstra* (metrics). Only two Buddhist texts on metrics, so far investigated in detail, are *Chandaratnākara* (C.R.) of Ratnākaraśānti (R.S.) and *Vṛttamālāstuti* of Jñānaśrīmitra, both written in the beginning of 11th cent. It might be premature to establish whether there existed among Buddhists an independent school of metrics, because the limited number of unpublished works on metrics by Buddhist authors, preserved in the National Archives, Kathmandu, Nepal, are still to be evaluated. The C.R. and its autocommentary bear strong evidence that metrics became a part of Buddhist technical literature only towards the end of the first millenium and is based entirely on non-Buddhist works of a later period. This is demonstrated by an analysis of the *Pratyaya* section of C.R.

R.S. was a leading teacher of philosophy at the University of Vikramaśilā in the beginning of 11th cent. One of his treatises on *Nyāya* has been published by Bibliotheca Indica in 1910. The C.R. was edited already 20 years earlier by George Huth, Berlin, in 1890, basing upon Tibetan materials as no Indian Ms. was available. Herein we learn that the basic *sūtra* text of metrics was composed by Piṅgala and its amplification was written by Jayadeva. In fact C.R. is more than a rearrangement of the metrics of Jayadeva which was one of the most influential works ever written in India.

Eight points of criticism raised by R.S. against Jayadeva are mentioned. The origin of certain metrical rules, shown in the article, in their more elementary form, was not known to R.S. It is supposed that he borrowed the same in a more developed form from later authors not yet known. The same may also be the source of the seven *Samvṛttas* not found in Jayadeva. The problem can be solved if one of the works, viz., *Padyaviveka*, *Padyālaṃkāra* and *Raṅgaracanā*, mentioned in the unpublished *Vṛttamālāvivṛtti* by Śākyarakṣita on Jñānaśrīmitra's *Vṛttamālāstuti*, comes to light. Contents of the *Pratyaya* section could be traced back to either Jayadeva or Piṅgala, with exception of rule 6.8

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only. R.S. describes Piṅgala's procedures thrice not basing upon *Chandaḥśāstra* but upon a later work, which has yet to be traced.—S.M.M.

280. Mishra, Rajender :—*Śakuntalā kā Madana lekha : Eka Sāṃskṛtika Mulyāṅkana (The Love Letter of Śakuntalā : A Cultural Assessment). (in Hindi).*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 73-78.

Critically examines the love letter written by Śakuntalā as depicted in *Abhijñāna Śakuntala*. The assessment is based upon the obtainable facts of Indian culture as relevant to the contemporary society. He undertakes textual study and concludes with the remarks that the initiative taken by Śakuntalā in writing this love letter provides, Duṣyanta immunity from the sin of forgetfulness.—N.K.S.

281. Nalini, M V. : *Melputtūr Nārāyaṇa Bhaṭṭa's Aṣṭamīcampū*.

AORM, XXIX, Pts. 1-2, 1980, pp. 1-8.

The scholar deals with the *Aṣṭamīcampū* written by Melputtūr Nārāyaṇa Bhaṭṭa, which is an original literary piece on the Aṣṭamī festival regularly celebrated in the temple of lord Śiva at Vaikom, the erst-while capital of the Vatakkumkur kings, situated on the eastern banks of Vembanād lake in Kerala.

In this classic piece of Sanskrit, the author draws a vivid picture of pomp and show of the Śiva temple on the occasion of two particular *Aṣṭamīs* fallen on Kumbha and Vṛścika, enthusiastically celebrated during the poet's life time (the latter half of the 16th cent. and the former half of 17th cent. A.D.).

In this work, there are forty verses and twenty-two prose passages and a daṇḍaka. The scholar has thoroughly discussed this work with the quotations from the original text in the form of foot notes.—A.C.D.

282. Narayanacharya, M. :—*Critical Edition of the Mukundavilāsa of Nīlakaṇṭha Dīkṣita*.

AORM, XXIX, Pts. 1-2, 1980, pp. 1-28.

The scholars present a critical edition of *Mukundavilāsa* by Nīlakaṇṭha Dīkṣita. The source of this text are two Mss. both of which incidentally break off after the fifteenth verse of the fourth canto probably due to lack of proper preservation.

Nīlakaṇṭha Dikṣita has rare privilege of being born in a famous family of poets, scholars and philosophers. The short genealogical table is as follows : *Āccāna* (I) > Raṅgarājādhvarin > *Āccāna* (II) > Nārāyaṇādhvarin > Nīlakaṇṭha (II), the author in question.

He is believed to have written eighteen works of which *Śivalīlārṇava*, *Gaṅgāvataṛaṇa* (poems), *Nalacaritanāṭaka* (a drama), *Nīlakaṇṭha-Vijaya* (a *campū*) *Saubhāgya-candrātapa* (a commentary on Kaiyaṭa's *Mahābhāṣyapradīpa*) and some works on Śākta liturgy are welknown.

Mukundavilāsa has Kṛṣṇa's life as its theme. Though the author might have used *Bhāgavata* and *Harivaṃśa* as his original source, even the use of some other literary works like *Gītāgovinda* of Jayadeva and *Yādavābhyudaya* of Vedānta-Deśika cannot be ruled out.

The poet although treating a sectarin theme appears to be above religious fanaticism. His style is lucid and charming. *Vaidarbhī-rīti* and *Prasāda-guṇa* are the chief traits of his fascinating poetry. The original text has been appended to this paper.—A.C.D.

283. Pandey, S.N. :—*Tragedy and Indian Drama*.

KJIRSA, III, Nos. 1-2, 1980-81, pp. 191-204.

The western critics think that the greatest tragedy of our literature, is that to its credit, it has no tragedy at all. He shows surprise over the existence of absolute vacuum in this respect and terms it as lack of genius. The view is refuted in citing great Sanskrit dramatists like Bhāsa, Aśvaghōṣa, Kālidāsa, Bhavabhūti, Śūdraka, Viśākhadatta, Bāṇa-bhaṭṭa and the like. Bhavabhūti's *Uttara Rāmācaritam* is referred to as an exception. As far as great epics are concerned, these are full of tragic descriptions. This absence of tragedy from the scene of Indian Drama is attributed to Bharata's *Nāṭyaśāstra*. The author elaborates the points of view citing instances from *Vikramorvaśīyam* as well as *Abhijñāna Śakuntalam*. He illustrates tragic elements available in Bāṇa's *Kādambarī* citing a few instances and concludes that for absence of tragedy in sanskrit drama blame can be levelled on the doctrines provided by Bharata in his *Nāṭyaśāstra* followed by dramatists in India faithfully and strictly.—N.K.S.

284. Paraddi, Mallikarjuna :—*Yoga Terminology in Kālidāsa*.

JKU, XXIV, 1980-81, pp. 37-43.

See Under See XII B

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285. Radhakrishnan, C.S. & Narasimhachary, M. :—*The Yaśobhūṣaṇa Literature.*

AORM, XXIX, Pts. 1-2, 1980, pp. 1-8.

The authors of this paper have given a precise account of history of origin and development of a particular type of work on rhetorics popularly known as *Yaśobhūṣaṇa*. These works have been produced mostly in South India, particularly in Andhra.

The writers were accustomed to deal with almost every aspect of the literary art already discussed by the earlier rhetoricians, but the illustrations they set, were from their own compositions in praise of their patrons or of a favourite deity.

The paper starts with the works of Udbhata, which, in their opinion, represents the prototype of this literature; go through Vidyānātha, Rūpagosvāmin, Laxmīpati, Vidyādhara, and end with Śrī Paśupati Subrahmaṇya Śāstrin, a recent *Yaśobhūṣaṇakāra*, who wrote *Abhinava-vidyātīrtha-Yaśobhūṣaṇa*, in praise of Śrī Vidyātīrtha, Śaṅkarācārya of Śrīgeri Śārada Pīṭha.—A.C.D.

286. Raja, K. Kunjunni :—*Ānandavardhan's Theory of Poetic Language.*

AORM, XXIX, Pts. 1-2, 1980, pp. 1-5.

The Dhvani theory propounded by Ānandavardhana in Kashmir in the 9th cent. A.D. is one of the most important contributions in literary criticism. According to Ānanda, a poet should evoke the sentiment of a reader by careful use of suggestive method.

For the first time, Ānanda enunciated the theory of the one predominant sentiment in a literary work while other emotions act as subordinates. He emphasizes that the plot of a drama be prepared in such a way that the predominant sentiment may have full scope to develop by means of suggestion in creating situations, contextual factors and by sound, rhythm, imagery and symbols etc.

Like grammarians and logicians, he did not take a word, a phrase or a whole sentence as a vehicle of the intention of a speaker. According to him, the purport is thoroughly conveyed through *dhvani*, suggestion, which was earlier propounded as *sphoṭa* by Bhartṛhari in 5th cent. A.D.

Alongwith the two types of power of word, which help to convey meaning to a reader or a listener, already considered by his predecessors,

he establishes a third power of words called *vyāñjanā*, which is entirely different from those of primary and metaphorical power of speech. Through this third potency, a single line may convey different meanings to different people in accordance with their ability and perception.—A.C.D.

287. Raja, K. Kunjunni :—*Abhinanda-kṛtam Rāma Caritam (Rāma carita Composed by Abhinanda)*. (in Sanskrit).

AORM, XXIX, Pts. 1-2, 1980, pp. 1-6.

The scholar discusses a poetical Sanskrit work widely known as *Rāmacarita* by Abhinanda, certainly different from the son of Jayanta-bhaṭṭa and the author of *Kādambarī-kathā-sāra*.

Abhinanda flourished in Gauḍa country. He was loved and respected for his skill in composing beautiful poetry by the prince Hāravarṣa, son of king Vikrama-śīla-pāla who ruled the Gauḍas in the 9th century A.D.

The poetry of *Rāma-carita* is based on *Rāmāyaṇa*. This work has been freely quoted by several authors like Śrīdharadāsa, Jalhaṇa, Bhoja, Mammaṭa, Ujjvaladatta and so on.

It has forty cantos in total. The earlier thirty-six chapters are believed to have been composed by Abhinanda and the last four chapters by another poet Bhīma.—A.C.D.

288. Rath, Banamali :—*A Study in the First Imitation of the Gītāgovinda*.

JOIB, XXX, Nos. 1-2, 1980, pp. 96-99.

In imitation of the poetic ingenuity and erotic-devotional ecstasy of the *Gītāgovinda* (G.G.) the famous lyric of Jayadeva of Orissa, more than 130 works in Sanskrit were composed. A number of these are lost and the stray verses found in some cases deserve a separate study. A certain king of Orissa, jealous of the poetry of Jayadeva, composed a poem like G.G. and tried to place it in the liturgy of Jagannātha temple. Satisfied by his devotion, the Lord allowed a few of his verses to be incorporated in G.G. The *Bhaktavijaya* of Mahipati, a work in Marāṭhi, stated that 24 such verses were included, whereas *Dārdhyatābhakti* of Rāmadāsa a 18th cent. A.D. Oriya poet speaks of only 12. Nārāyaṇa Dāsa's *Sarvāṅgasundarī* comm. on G.G. leaves 18 verses uncommented. M.M. Śaṅkara Miśra's *Rasamañjari* comm. (16th cent.) leaves only two of the above 18 uncommented. Rāṇā Kumbhakara (1460-1468) comments upon the spurious 18. Dharaṇīdhara Miśra, the first translator of G.G. into Oriya, translates 15 out of these 18 but translates also

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two new verses not found therein. These 20 verses (18+2) found in G.G. after the comm. of Nārāyaṇadāsa, are accepted as spurious.

The work *Prācīna Utkala* of Jagabandhu Sing holds Puruṣottama-deva of Gaṅga dynasty to have attempted to introduce his own G.G. into the rituals of Jagannātha temple. This Puruṣottama, also mentioned in the *Sāhitya-darpanā* of Viśvanātha, is identifiable with Bhānudeva II who authored the new G.G. The aforesaid specimen verses are not available in the *Abhinava Gitagovinda* of Gajapati Puruṣottamadeva. The name of Puruṣottama alias Bhānudeva II in the last verse of the unknown imitative work interpolated into the G.G. in its colophon, is suggestive of that first imitative G.G. without whose discovery a definite conclusion cannot be reached.—S.M.M.

289. Sharma, S K. :—*Maurya Saciva of Mālavikāgnimitram of Kālidāsa : An Appraisal.*

JGJKSV, XXXIV, Pts. 3-4, 1978, pp. 105-115.

Maurya Saciva the minister of the deposed and decapitated Maurya King made a victim of coup-de-tat by Puṣyamitra Śuṅga has been established as 'Mitradeva' the brother-in-law of Yajña Sena king of Vidarbha after looking into certain other allusions in the *Harṣacarita* of Bāṇa Bhaṭṭa, and the modern works treating the later Mauryas such as those of Babu Ram Yadav, H.C. Ray chaudhari and other scholars of repute.—Author.

290. Shastri, K.K. Dutt :—*Colour in Ancient Indian Theatre.*

OH, XXVIII, Pt. 2, 1980, pp. 65-94.

There is a number of prescriptions concerning the use of colour for stage purposes, in the *Nāṭyaśāstra* (NŚ). But nothing has been said about the use of colour on the plastering of the interior of the theatre-hall and on the painting of the statues. Colour of the curtains used on the stage has also not been defined. It was due to the fact that there might have not been any hard and fast rules for these items. NŚ is very particular about the use of colour on limbs, eyes, feet, lips and teeth. There is also provision for freckling (*tilaka* and *pairalekhā*) of different designs with some unguents on the forehead and cheeks. NŚ refers to colours on numerous occasion. In connection with the construction of the theatre-hall the use of a white string for measurement has been recommended. Black soil is to be used for earth-filling of the stage etc. Articles—ribbons, sandal, fruits, flowers for offerings to the deities of the stage should be of red colour. The out-sides of the theatre-hall should

be white-washed. According to NŚ colour may be classified under four heads, i.e. religious, mythological, historical and traditional.—M.R.G.

291. Shastri, P.U. :— *Ajitasena's Indebtedness to Dharmadāsa*.

JOIB, XXX, Nos. 1-2, 1980, pp. 20-31.

Ajitasena's indebtedness to Dharmadāsa with regard to the definition of the 42 varieties of *Praśnottara* type of Citra-alaṅkāra in his *Alaṅkāracintāmaṇi* is discussed by citing 38 instances from *Alaṅkāracintāmaṇi* and the earlier work *Vidugdhamukhamāṇḍanam* of Dharmadāsa. Dharmadāsa composed a smaller original poem about *Praśnottara* and *Prahelikā* the neglected types of *Citra-Alaṅkāra* whereupon Ajitasena obviously depended for such definitions and illustrations. This proves that Dharmadāsa preceded Ajitasena. The former flourished about 1300 A.D. whereas the later may be assigned to the last quarter of 15th cent. A.D. as done by K.V. Ramesh. Their dates as fixed by Nemi Chandra Shastri the editor of *Alaṅkāracintāmaṇi* and V.M. Kulkarni, the Editor of *Śṅgārārṇavacandrikā*, are not justified. A.N. Upadhyā recommended the verification of Ajitasena's date. This article discusses and settles the controversy.—S.M.M.

292. Shukla, G.C. :— *Harṣa-Carita meṁ Alaṅkaraṇa Kalā (Decorative Art in Harṣacarita)*. (in Hindi).

BMA, XXVI, 1980, pp. 27-32.

Bāṇabhaṭṭa's *Harṣacarita* gives a lot of information about the decorative art. A number of references from *Harṣacarita* could be seen in this regard. According to the author several types of ornaments used by men and women, are mentioned in the *Harṣacarita*. A number of ornaments were used for the decoration of animals of the royal family and the *caturaṅgiṇī* army. The author also describes other decorative articles with their names and use.—B.K.

293. Sohoni, S.V. :— *Kālidāsa and Relationship between Gupta and Nāga Dynasties*.

PPB, IX-X, 1981-82, pp. 11-22.

See Under Sec. VI.

294. Sri Ramachandrudu, P. :— *The Definitions of Kāvya Acceptable to Bhāmaha and Daṇḍin*.

JSAOU, II, 1980, pp. 65-70.

It is a close examination of the definition of Kāvya acceptable to Bhāmaha and Daṇḍin.

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Indirect hint can be traced in one of the lines of the definition of Kāvya—'Alaṅkāravada-grāmya-marthyā' quoted by Bhāmaha. Generally, Śabdārthau Śhitau Kāvyaṁ has been accepted as Bhāmaha's definition of Kāvya. But according to the author *Alaṅkāravada-grāmya*, may be taken as the definition acceptable to Bhāmaha. The author does not accept—*Śarīram tāvadiṣṭarthavyavacchinnā padāvalī*, Daṇḍin's definition of Kāvya. Therefore the complete *lakṣaṇa* would be different. Though there is no separate definition of Kāvya by Daṇḍin yet it can be found out in the previous lines quoted by him where he talks about three things connected with Kāvya 1. Vicitrāmārga 2. Kāvyaśarīra, 3. *Alaṅkāra* (kā. I. 4, kā I. 9-10). Therefore the *lakṣaṇa* acceptable to Daṇḍin may be—*sālaṅkāra, iṣṭārthavyavacchinnā, vicitrāmārgā, padāvalī Kāvyaṁ*.—M.R.G.

295. Srivastav, Satyabhama :—*Yaśastilakacampū meṁ Oja Guṇa (Oja Guṇa in the Yaśastilakacampū). (in Hindi).*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 151-154.

In the world of literature there are three major accepted merits like three accepted traditions, i.e., *Oja*, *Prasāda* and *Mādhurya*. In this article the author illustrates these three major merits of poetry by citing and critically examining *Yaśastilakacampū*. He concludes with the remark that the author Somadevasūri time and again had exploited *Oja* in *Yaśastilakacampū* and had amply used compound terms.—N K.S.

296. Sternbach, Ludwik :—*On the Unknown Poetry of Bāṇa*.

ABORI, LX, Pts. 1-4, 1979, pp. 109-135.

Unlike other Sanskrit authors, the available facts about Bāṇa and his life are abundant. He is known as the author of the *Kādambarī*, *Caṇḍīśataka*, *Pārvatipariṇayanātaka*, *Mukutaṭāḍitaka* and the *Harṣacarita*. The *Kādambarī* and the *Harṣacarita*, the two romances contain few verses (23 or 24 verses in the first and 44 or 45 verses in the second). The *Caṇḍīśataka*, a devotional hymn is composed of 102 verses mostly in *Sragdharā* metre. The *Pārvatipariṇaya* is not a work of Bāṇa as none of the verses found in it can be traced in the anthologies in the verses attributed to Bāṇa. The *Mukutaṭāḍitaka* is a lost drama.

Besides, in the oldest known anthologies and other sources, additionally 64 verses are specifically attributed to Bāṇa. Of these, some are of doubtful authorship, some are evidently not by Bāṇa yet a great part of them, it is to be assumed, were composed by the author.

Annex-A provides these unknown verses of Bāṇa in alphabetical order sourcewise and quotes the available variants in each case. Annex-B gives the verses attributed to Bāṇa which occur in his known works. This study sets to rest much of the speculation on such verses attributed to Bāṇa.—S.M.M.

297. Thakur, Premalal :—*Bhavabhūti-Viracita Rūpakāṇ meṇ Devī-devatā (Gods and Goddesses in the Plays of Bhavabhūti). (in Hindi).*

BV, XXI, Nos. 3-4, 1980-81, pp. 22-34.

Theistic belief is the root of religion and religious thought. Society during Bhavabhūti's time believed in polytheism. He, in his plays, has depicted gods Brahmā, Viṣṇu, Rudra—Śiva, Gaṇeśa, Skanda, Indra, Varuṇa, Agni, Sūrya, Marut, Yama, Tvaṣṭā, Kubera, Kāmadeva and Śeṣanāga (Vāsuki); and goddesses Sarasvatī, Gaurī, Cāmuṇḍā, Śacī and Pṛthvī, River-goddesses Bhāgīrathī, Godāvari, Tamasā and Muralā; and other goddesses namely Kuladevī, Nagaradevī and Vahadevī are also figure in his plays. Demigods and goddesses, Vidyādhara-Vidyādhari, Kinnara, Gandharva, Apsarā, Yakṣa and Siddha etc. also find mention in his plays. This reveals the importance attached to gods and goddesses in Bhavabhūti's time.—S.M.M.

298. Thite, Ganesh :—*Introduction to Śivatattvaratnākara : An Encyclopaedia of Polity, Arts, Crafts, etc.*

JOIB, XXX, Nos. 1-2, 1980, pp. 32-60.

Śivatattvaratnākara (STR) an encyclopaedic work in Sanskrit by Basavabhūpāla, consists of 9 chapters (*Kallolas*) each of which is again divided in 108 sub-chapters (*taṅgas*), the latter containing a number of verses the total of which is about 30,000. Basavabhūpāla alias Basappanāyaka flourished between A.D. 1694 to 1714 and composed the work about A.D. 1709. He and his ancestors were ruling over the territory called Keḷadi. He composed this work in answer to the questions of his son Svarūpaśekhara.

The sources of the contents are manifold, e.g., *Vedas, Āgamas, Purāṇas, Smṛtis, Kāmandakīyanītisāra; Śāstranidhipradīpikā, Jyotiṣārṇava* etc. (about mathematics). *Dattilam* (about music), *Nāṭyaśāstra*, Vātsyāyana's *Kāmasūtra*, treatises of Bṛhaspati and Śukra (about jewels), medicinal lore from Aśvins and Vāgbhaṭa, architecture from Viśvakarman, lore of divination based upon various body-marks from *Samudratilaka*, Horse-lore from *Śālihotra* and Elephant-lore from *Pālakāya*.

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Although *STR* contains numerous topics, its real importance can be revealed only when it is studied from the point of view of History of Religions. It is a great source of religious details.

Important topics discussed here are cosmogony, duties of *varṇa* and *āśrama*, general rules of behaviour, *Karmavipāka* (retribution of deeds), decadence in the *Kali*-era, unusual startling phenomena and their results, dreams, omens, astrology, polity, castle, army, science of horses and elephants, sciences of weapons and war, justice, temples, art, dance and music, the lore of trees, erotics, medicine, poetry, sports and finally the way of liberation etc.

Various subjects treated can be called secular and many magico-religious aspects of them can be noted. A subject of science or art is dealt with not as such but as a religious phenomenon. Religion (*dharma*) indeed, is the chief among and pervades all other human aims (*puruṣārthas*), viz., *artha* (wealth), *kāma* (enjoyment) and *mokṣa* (liberation).—S.M.M.

299. Tripathi, Radha Vallabh :—*Two Controversial Aspects of Bharata's Theatre*.

KJIRSA, III, Nos. 1-2, 1980-81, pp. 167-174.

Attempts to resolve dispute regarding two controversial features of the Indian theatre—the curtain and the wings of the stage. The discussion in the first instance resolves round the (i) type of curtain, (ii) positions of curtain and (iii) the number of curtains with textual citations and references. The second issue discussed here is *mattavarani*—available on both the sides of the stage. Provides nature and justifications of dividing the stage into parts through this technique when more than one scenes are depicted on the stage. Concludes with a note on the origin of *mattavarani* with a comment that any other interpretation might lead to confusion.—N.K.S.

300. Upadhyaya, Ramji :—*Some Reflections on the Bhāṇa*.

JSAOU, II, 1980, pp. 19-23.

It analyses the definitions of *Bhāṇa* given by Bharata, Dhanañjaya etc. All these definitions need clarification. The attributes of *Bhāṇa* given in *Viṣṇudharmottara* (III—12.23) are noted. Dhanañjaya's—*Sūcuyet viraṅgārau Sauryasaubhāgyasaṁstavaḥ* is criticised. It is observed that Dhanañjaya should have added the word *sūracarita* in the definition of *Bhāṇa* so that *Śauryasaubhāgyasaṁstavaḥ* could be made applicable. There can not be *vira* and *Śṛṅgāra* rasa in a *Bhāṇa* as it requires

characters of *uttomaprakṛti*, while *dhūrta*, *viṭa* and courtezans all are of *Adhamaprakṛti*. Abhinavagupta's view about *adbhutarasa* in a *Bhāṇa* seems tenable to the author. The paper also traces the origin and the mode of development of *Bhāṇa*.—M.R.G.

301. Upadhyaya, Ramji :—*Pūrvaraṅgāvdhāraṇam* (Prelude of a Drama). (in Sanskrit).

Sāg., XXII, No. 2, Samv. 2040, pp. 49-53.

In the *Nāṭyaśāstra* of Bharata the term *Pūrvaraṅga* has been defined to extend (1) from *Pratyāhāra* to the end of *Āmukha* (2) from *Āśra-vaṇā* to *Mahācarī* (3) from *Gīta* to *Prarocanā*.

At other places it has been said that *Pūrvaraṅga* extends upto *Raṅgadvāra* and all the activities for barring away obstacles are *Pūrvaraṅga* in the beginning. The exact sense of the *Pūrvaraṅga*, whenever used, has to be made out judiciously with reference to particular significance attached to it.—Author.

302. Upadhyaya, Ramji :—*Prastāvanā* (Dramatic Prologue) (in Sanskrit).

Sāg., XXII, No. 2, Samv. 2040, pp. 54-58.

The *Prastāvanā* is of two types, one relating to the *Āmukha* and the other relating to the *Pūrvaraṅga*. The *Āmukhīya Prastāvanā* is of three types (1) It suggests the dramatic story by describing an imaginary episode similar to what is to be shown in the mainbody of the drama (2) It introduces the author of the drama by name (3) It introduces to the audience the drama to be staged. The *Trigata* and *Prarocanā* combined make the *Pūrvaraṅgīya Prastāvanā*.

In the *Rasārṇavasudhākara* the *Āmukha* has been classified as *Sihāpanā* and *Prastāvanā*.—Author.

303. Upadhyaya, Ramji: *Nāndī*. (The Commencing Auspicious Utterance in Drama). (in Sanskrit).

Sāg., XXII, No. 2, Samv. 2040, pp. 59-63.

Nāndī originally was an auspicious and hilarious programme for entertainment by instrumental music, beating of drums and tabor etc. It was Bharata who added auspicious stanzas to the above programme and the stanzas gained over-importance so much so that they became synonymous with *Nāndī* and the earlier nature of *Nāndī* was

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forgotten. Bharata has used the term *Nāndī* as synonymous to *Pūrvaraṅga*.—Author.

304. Upadhyaya, Ramji :—*Nāṭakeṣyaṅkaccheda-vidhiḥ* (Act-Division in Dramas). (in Sanskrit).

Sāg., XXII, No. 2, Samv. 2040, pp. 64-73.

The acts are generally brought to close at the end of the work in hand for the day. But this sort of situation does not arise in case of all the acts and the poet has to take recourse to other ways for a closure of the act in the following manner—

(1) The announcement that it is evening, midday or morning, now to rise up for some other duties—religious or otherwise.

(2) The hero or the chief characters are needed at some place other than the one represented by the stage.

(3) Some hindrance has to be removed urgently and immediately.

(4) The hero is not able to make out as to what to do and the activities are stopped leading to close of the act.

(5) Apprehension of fear or danger leads to the dispersion of characters in the act and naturally it comes to an end.

(6) On business the minor characters leave the stage and the hero remains alone. He also goes off the stage immediately after.—Author.

305. Upadhyaya, Ramji :—*Praveśakoddharaṇam* (Presentation of Dramatic Interlude). (in Sanskrit).

Sāg., XXII, No. 2, Samv. 2040, pp. 74-83.

Praveśakas form a preface to the acts and through them the poet gives information of such incidents and facts which for various reasons cannot be shown on the stage. It has been a common practice to expressly mention that this particular position of the dramatic piece is an act and the other remaining are *Praveśaka*, *Viṣkumbhaka* etc. It has been by oversight that in several important dramas also the *Praveśakas* have not been mentioned as such. Examples for the same have been copiously given from important dramas.—Author.

306. Upadhyaya, Ramji :—*Nāyakaniyogānūśīlanam* (*A Survey of the Assignment of Characters*). (*in Sanskrit*).

Sāg., XXII, No. 2, Samv. 2040, pp. 81-147.

The characters in a drama are there from various categories, right from Brahmā to lower animals and there are infinite kinds of business to be performed on the stage. Which duties may be assigned to a character has been analysed by illustrative examples from important dramas to serve as a guideline. A wrong assignment borders on *Anaucitya* (impropriety). Author.

307. Upadhyaya, Ramji :—*Vyabhicārivṛttam* (*Deviant Dramatic Events*). (*in Sanskrit*).

Sāg., XXII, No. 2, Samv. 2040, pp. 84-86.

The Sanskrit drama has two types of events the principal and the accessory and the latter are again divided into two types the *patākā* and the *prakarī*. The *patākā* and the *prakarī* both have heroes anxious to help the hero of the main story as Sugrīva and Jaṭāyu are there for Rāma as *patākā* and *prakarī* heroes. Different from all the above types is the *vyabhicārivṛtta* of which the hero is the hero of the principal event and it is in no way helping in the fulfilment of the purpose of the principal hero, such an event is the killing of Śambūka by Rāma which does not come under the above specified categories. It has been differently termed as *vyabhicārivṛtta*, unnoticed by the earlier dramaturgists. It has positive purpose to serve in bringing about special dramatic efforts.—Author.

308. Upadhyaya, Ramji : *Nāyakānāmuttamādhomatvam* (*Superior and Inferior Heroes*). (*in Sanskrit*).

Sāg., XXII, No. 2, Samv. 2040, pp. 87-92.

Bharata and later dramaturgists have classified characters as *uttama*, *madhyama* and *adhamā* but the basis given for the classification does not appear to be sound. A new standard has to be evolved for the classification of characters of which the salient features have to be as given below :—

- (1) A husband and his wife should be placed in the same class.
- (2) Characters of excellent morals and conduct should be classed as *uttama*.
- (3) Only characters of low conduct should be classed as *adhamā*.
- (4) Source of livelihood should not be taken into account for deciding upon the class of a character.—Author.

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309. Upadhyaya, Ramji :—*Aṅkaśya Madhye'pi Praveśakaḥ* (Interlude in the Middle of an Act). (in Sanskrit).

Sāg., XXII, No. 2, Samv. 2040, pp. 93-96.

Praveśakas are shown by dramaturgists to have been placed in between the two acts. Cognizance has not been taken of *Praveś kas* in the middle of an act but they are there. Examples of such *Praveśakas* have been given from important ancient dramas.—Author.

X—MISCELLANEOUS

310. Arunachalam, Thiru M. :—*The Brahmotsava Festival.*

BITC, 1980, pp. 29-58.

The Tamil word for festival is *vilā* (vilavu), also called *koṇḍāṭṭam*. It is derived from the root *vilai*, to desire and to love. Sanskrit word *Utsava* (festival) is derived from root *sū*, to rise upwards. *Utsava* is of three categories, *nitya*, *naimittika* and *kāmya*. Different classes have been mentioned in different Āgamas. *Aruṇāchalotsava-paddhati* speaks of daily, monthly and annual festivals, and *kumāratantram* mentions monthly and fortnightly *mahotsavas*. *Bimbāgama* gives the purpose of daily *Utsava* in the Śiva temples. *Brahmotsava* is the most important annual event in any Śiva or Viṣṇu-temple. It is usually planned in a manner that the concluding day, i.e. the Car festival day (tenth day) occurs on the *Paṅguni* (March-April) *Uttirām* day. In each shrine, the *Brahmotsava* is said to have been inaugurated by a celestial being in the remote past such as Hiraṇya varma in Chidambaram, Brahmā in Tirupati etc. *Brahmotsava* represents the five cosmic functions. Āgamas vary in the duration of the festivals. Generally the duration is of ten days. A few preliminary rituals to be gone through before the first day's festival such as *Vināyakapūjā*, *Mṛt-Sangrahaṇa's Aṅkurārpaṇam*, *Rakṣābandhanam*, *Bherītādanam* and *Yāga* have been briefly described.—M.R.G.

311. Cannon, Garland :—*Sir William Jones and British Public Towards Sanskrit Culture.*

JASC, XXII, Nos. 3-4, 1980, pp. 1-14.

See Under Sec. VII.

312. Deo, S.B. :—*Some Aspects of the Study of Beads.*

BMA, XXVI, 1980, pp. 21-26.

The use of beads for different purposes but basically for ornamentation has a hoary antiquity. This paper aspires to emphasise the various aspects of the study of beads which have so far been neglected. The author deals with the types, materials, technological aspects and dating on the basis of typology of the different types of beads.—B.K.

3313. Dwivedi, K.N. :—*Ṛgvedic Tulāmāna Pratimāna Vimarśaḥ* (An Analysis of Ṛgvedic Measuring Units). (in Sanskrit).

Sāg., XXIII, No. 1, Samv., 2041, pp. 107-109.

This article deals with two measuring units *khārī* and *drona* described in the *Ṛgveda* (IV. 32.17—*Sahasram Vyatīnām yuktānōmindra-nmīmaheśatamsomasya Khāryaḥ* and *Ṛg. X. 101-7 droṇāhāvamavatamaśca-ākramasatrakośam sincatā nṛpānām*). According to the *Arthaśāstra* of Kauṭilya (2/9/32-38) and other reliable sources these two measuring units were utilized to get the real weight of any thing of domestic use. In place of the beam of a balance the use of *khārī* and *drona* was done for weighing the liquid or solid things in uniform of plots. In the comparison of these two units the *khārī* was bigger unit than that of *drona* in weight. Author.

314. Dwivedi, K.N. :—*Ṛgveda meṇ Varnita Dāśarāja Yuddha* (The Battle of Ten Kings as Described in the *Ṛgveda*). (in Hindi).

San., LXVIII, Nos. 23-33, 1981, pp. 6-9

After the battle of Āryas and Anāryas, due to differences of social, political, religious and economic background, the battle of ten kings was again fought in the region of Saptasindhu near the bank of the river Paruṣṇi (Rāvi). According to the description of verses found in the VII Maṇḍal of the *Ṛgveda*, the western races Alinas, Pakthas, Bhalānasas Śivis, Viśāṇins joining with the five races of eastern side of the river Sindhu attacked the *Trīṣu* king Sudāsa 'Vīṭahavya' in the leadership of the sage Viśvāmitra in which Ajas Shimyus and Yakṣus, Kavasas, Vaikarṇas in the leadership of Bhede also helped them against the king Sudāsa. In the leadership of the chief minister, the sage Vaśiṣṭha, Sudāsa came over this battle on the bank of the river Paruṣṇi due to favourable geographical and strategical situations. The technique of counter attack and the favourable natural geographical conditions (the heavy rain etc.) were the deciding factors in this battle.—Author.

315. Iyengar, G.S.S. :—*Hanumat's Journey from Kiṣkindhā to Laṅkā*.

JOIB, XXX, Nos. 3-4, 1981, pp. 179-194.

See Under Sec. III.

316. Masson, J. Moussaieff :—*Truth or Falsity in Poetry*.

ABORI, LX, Pts. 1-4, 1979, pp. 225-228.

Ordinary criteria of truth or falsity cannot be applied in case of poetry which can only be judged by literary standards. Ananda Vardhana

holds as improper any investigation into the truth or falsity of the suggestive sense. Abhinava points out : (i) Poetry is not meant to stimulate one to action, (ii) any source of valid cognition cannot unjustify a poetic statement or test its truth or falsity. An insensitive hard-hearted reader can little discover the aesthetic delight in poetry. In poetry *pratiyamānārtha* is more important than *vācyārtha* as may be noticed in the explanation of *gato'stanurkaḥ* etc. verse by Mīmāṃsā. Bhāmaha on the contrary rejects it as a poetic piece at all; he calls it a case of *vāriā* (plain statement of facts). Mahimabhaṭṭa takes up the same position as Ānandavardhana.—S.M.M.

317. Mirasdar, M. :—*A Political Motive Behind the Sacrifices in Pañcamahākāvyas*.

CASS, VI, No. 8, 1982, pp. 107-113.

See Under Sec. VIII.

318. Mishra, Ashok Kumar :—*Prācīna Bhārata meṁ Dhātu Takanika (Metal Technology in Ancient India)*. (in Hindi).

Pra., XXVI-XXVII, Pt. 2, 1981, pp. 171-180.

See Under Sec. I

319. Murthy, K.K. :—*Indian Theories of Beauty*.

KJIRSA, III, Nos. 1-2, 1980-81, pp. 1-6.

States that Indian quest for beauty is as old as the Vedas. The word *aramkriti* in *Rgveda* develop into *alamkriti* or *alamkāra* and then to *Alamkāraśāstra*. It is equated in connotation with the English word 'charm'. The author explains the words *sat*, *cit* and *ānanda* as components of spiritual beauty in Upaniṣadic literature. In the second part the concept of beauty is illustrated with references from Sanskrit poetry. He concludes with the remarks that *guṇas* relate to structural beauty, and *alamkāras* to ornamental beauty.—N.K.S.

320. Pathak, Vaneshvar :—*Kālidāsasya Kusumāṇi (Flowers of Kālidāsa)*. (in Sanskrit).

SS, XXXV, Pts. 1-2, 1980, pp. 112-124.

In this informative study name of different kinds of flowers has been given. The study is based on Kālidāsa's works. He has mentioned in his works numerous names of flowers which blossom in different

seasons. There are forty four kinds of flowers in all used five hundred and sixteen times in his works.—M.R.G.

321. Raphoel, R. : *Heroic Sublimity in Vālmīki's Rāmāyaṇa*.

IH, XXVIII, No. 3, 1979, pp. 16-34.

There is no doubt in the sublimity of Vālmīki's *Rāmāyaṇa*. Suffering, sacrifice, self-abnegation, separation, reunion, human relation, faithfulness, affection, brotherly love, uxorious devotion and true patriotism all are dealt with in a heroic manner. Thus, heroic sublimity has been discussed and compared in detail with the views of scholars.—D.C.J.

322. Rosu, Arion :—*Les Marman et Les Arts Martiaux Indiens (The Marmas and Indian Martial Arts)*. (in French).

JA, CCLXIX, Nos. 3-4, 1981, pp. 417-452.

It is a synthetic study of the term *marman* taking into account its interpretation in Vedic era as well as by Patañjali and Suśruta. Author also describes how a knowledge of vulnerable points is being applied in the practice of wrestling in various parts of the country, especially Kerala. The article is supported with drawings and photographs.—N.D.G.

323. Singh, G.P. :—*The Genesis And Growth of Tribal Civilization in North India*.

QRHS, XX, No. 4, 1980-81, pp. 13-18.

The early history of the tribal people of North-East India from the pre-historic times to the 12th century A.D. is still shrouded in mystery. It is an undeniable fact that the dawn of the Neolithic Age really marked the beginning of tribal civilization in North-East India. Tribal civilization belonged to Austro-Asiatic groups. Positive evidences of the remains of various caves in the Khasi-Jaintia Hills, The Garo Hills, North Cachar Hills and Mikir Hills testifies to their habitation much earlier to this age. Mills suggests that the traditional and physical characteristics of some of the hill tribes bear the clear evidence to this fact that the earliest inhabitants of Assam were of Negrito stock. Chatterji has observed that they were in the Neolithic stage of culture and they developed in a primitive system of agriculture employing their primitive weapon.

The various tribes evolved a mixed civilization and developed various theological and philosophical doctrines which contributed to

the growth of Hindu religion and culture known as proto-Hinduism. Fragmentary and recorded and unrecorded evidences can certainly help us to form a general idea about the genesis and growth of tribal civilization which reached its culmination to a considerable degree through the various processes. Atkinson writes that the hill tribes of Northern Himalaya-Khasa-Nagas, Kiratas and Cinas had attained certain degree of civilization in some respects superior to that reached by the Aryans of the Vedas. They lived in forts and walled towns.—J.P.G.

324. Swami. Munishanand :—*Dharmakṣetra aura Kurukṣetra Śabdōṅkā Aitiḥāsika Adhyayana (Historical Study of the Words Dharmakṣetra and Kurukṣetra). (in Hindi).*

KURJ, XII, 1978, pp. 173-176.

The author tries to show the historical importance and usefulness of the two words 'Dharmakṣetra and Kurukṣetra'. Some commentators of *Bhagavadgītā*, like Ānandagiri, Veṅkaṭanātha and Brahmānandagiri call Kurukṣetra as the place of religious growth, a field of religion.

The description of Kurukṣetra is available in Brāhmaṇas, Āraṇyakas and Upaniṣads. In the *Mahābhārata*, it is said that gods had made sacrifices on this pious land, that is why it is called Dharmakṣetra. The King, Kuru ploughed this land so that all the persons, who die here, may go to heaven. Because Kuru had ploughed this land therefore it is called Kurukṣetra.—B.M.S.

325. Thakur, Upendra :—*Source of Gold for Early Gold Coins of India.*

EW, XXX, Nos. 1-4, 1980, pp. 99-116.

India was rich in gold since the Ṛgvedic times and there was a sizable number of gold mines both in northern and southern India. The paucity of gold coins after the Guptas can be explained. In the course of time, many of those coins were melted down by merchants and bankers who hoarded them and transformed them into ornaments.

The source of gold was the mines in Mysore, Madras, Andhra Pradesh, Assam, Orissa, Uttar Pradesh, Bihar, Ladakh, Balistan and Gilgi besides Central Asia, South East Asia and Rome by means of trade.

The decline of trade with Roman Empire, the heavy expenditure of later rulers on armies, constant warfare among the local rulers,

invasions of the Hūṇas, closure of ports in eastern and western India and the uselessness of Indian coins etc. were all responsible for the great paucity of gold coinage in India after the fall of the Guptas.—S. B. S.

326. Trivedi, Asha :—*Prācīna Bhārata meṇ Apsarāṅ kī sthiti (The Condition of Apsaras in Ancient India). (in Hindi).*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 105-108.

Apsarās have been holding an important position since time immemorial. Their origin is linked with the churning of the sea. In *Rgveda* *Urvaśī* is referred to as *apsarā*. Five *apsarās* find mention in *Vājasaneyī Saṁhitā* of *Yajurveda*. In *Śatapatha Brāhmaṇa*, the beauty and dancing art of contemporary *apsarās* find vivid description. This tradition continued through the great Epics as well as post-Vedic literature. Iconographical evidences are available as a part of temple designs throughout the country, in the form of the caves of Ajanta and Ellora. The writer concludes with the remarks that the *apsarā*-tradition is available since Vedic literature. Its remains are traceable in literature and art from the age of the *Mahābhārata* upto the Gupta period.—N. K. S.

327. Upadhyaya, Ramji :—*Mahābhārata Gopratiṣṭhā (Importance of Cows in Mahābhārata). (in Sanskrit).*

Sāg., XXI, No. 2, Sam. 2039, pp. 33-40.

See Under Sec. III.

328. Verma, O. P. :—*Ancient Guilds and their Activities in Madhya Pradesh.*

PPB, VI, No. 1, 1978, pp. 21-30.

Ancient literature refers to the guild activities. Kauṭilya speaks of guilds of workmen and of co-operative workers.

Mandasor inscription refers to a powerful and prosperous guild of silk weavers from Gujarat who built a sun temple at Daśapura (modern Mandasaur) in 436 A.D. and rebuilt it in 472 A.D. The author also refers to other inscription which mentions the activities of guilds in Madhya Pradesh. — N. P. N.

329. Yardi, M. R. :—*The Multiple Authorship of Mahābhārata : A Statistical Approach.*

ABORI, LXII, Pts. 1-4, 1981, pp. 49-65.

See Under Sec. III.

XII A—PHILOSOPHY AND RELIGION [BUDDHIST]

330. Banerjee, Anukul Chandra :—*French Scholars on Buddhist Studies —A Short Survey.*

Rm., XI-XV, 1979-83, pp. 45-50.

For the revival of interest in Buddhism in the modern age, French scholars have rendered a signal service. The writer has tried to evaluate the contribution of such French scholars to the Buddhist studies.

The beginning of the Buddhist studies in Europe specially in France may be traced to 1826 A.D. by E. Burnouf and C. Lassen. E. Burnouf (1801-1852) was the first scholar who uphold the cause of Pali languages in Europe. His main works are—'Introduction a L' Historiedu Bouddhisme Indien', *Saddharma-Puṇḍarīka Sūtra's* French rendering, translations of long passages of *Divyāvadāna*, *Kāraṇḍa-vyūha* etc. Besides these, there are many other French scholars whose names have been mentioned in this article have contributed a lot to the Buddhist Studies. The valuable contributions of the great French scholars like Burnouf, Sylvain Levi, Louis de la Valle Poussin will be the everlasting source of inspiration to the students of Buddhist studies. V.R.

331. Bharadwaj, O.P. :—*Gautama Buddha in Kurukshetra.*

ABORI, LXI, Pts. 1-4, 1980, pp. 189-204.

The revival of Buddhism under the patronage of Harṣavardhana failed to displace the Brahmanical religion in the region of Kurukṣetra. This failure however was not due to lack of efforts in the propagation of Buddhism. It has been shown on the basis of evidence from Buddhist Literature that the Buddha himself visited at least 9 towns in Kurukṣetra to convert the people of the land to his faith. Some of these places were visited by him more than once. The 9 towns visited by the Buddha included Hastināpura, Mahānagara, Srughna, Brāhmaṇagrāma, Kālānagara, Rohitaka, Bhadrāṅkara, Thullakoṭṭhita and Kammāsaddamma. Some of these towns have been identified on historical, geographical and philological grounds for the first time, e.g. Mahānagara with Indraprastha, Thūnā with Tohana, Kālānagara with Kalānaura, Bhadrāṅkara or Bhadrakāra with Bhakra, Thullakoṭṭhita with Thol Kurri and Kammāsaddamma with Kamoda. The Buddha also visited the Uttarakurus which according to the author lay between the Kurus and Himalayas.

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It is concluded that the determined beginning made by the Buddha towards the propagation of the faith in the Kurus failed to take the form of a mass movement and resulted only in sporadic conversions here and there leading to setting up of stray monasteries in a few prominent towns.—Author.

332. Bhattacharya, R.S. :—*Buddha As Depicted in the Purāṇas*.

Pur., XXIV, No. 2, 1982, pp. 384-404.

See Under Sec. III.

333. Biderman, Shlomo :—*Śaṅkara and the Buddhists*.

JIP, VI, No. 4, 1978, pp. 405-414.

Daniel H.H. Ingalls has proposed an objective method to discern the influence of the various Buddhist philosophies upon Śaṅkara's thought. Through this one can distinguish how much Śaṅkara owes to the Vedāntic heritage and how much is original with him. Ingalls concludes that adopting a metaphysical and static view of philosophy, there is little difference between Śaṅkara and *Vijñānavāda* Buddhism, but if we think our way back into minds of the philosophers, a very real difference between the two can be easily seen. Ingalls' critique of Śaṅkara's arguments against the Buddhists is in terms of content. The same way of observation as shown by Ingalls can also be pursued, through observation of various modes of argument forwarded by Śaṅkara in his criticism of the Buddhists. These arguments reveal two distinct Śaṅkarite strategies. The strategy of survival or crudely the philosophical strategy clearly indicates his affinity with Buddhist idealism or even with the Mādhyamika school. The second, the religious strategy or destination strategy is psychological which he employs against Buddhism, to counter its immediate threat to Hinduism as a religion from its Idealism and Mādhyamikas.—S.M.M.

334. Jain, K.C. :—*Bauddha-Dharma meṁ Nārī (Women in Buddhism)*.
(in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 55-58.

Gives a brief account of the place of women in Buddhist society as depicted in Buddhist scriptures. The important place accorded to women in the Vedic age had suffered a set back by the time of the Epics for several reasons. With the emergence of Buddhism this trend was reversed and their position improved socially.

However, women were not allowed to participate independently in religious life. It is said that Buddha did not encourage hermitages for women. Although in theory they were supposed to have a right to practise *Dharma*, in reality they were required to lead religious part of life remaining within the four walls of their household.—N.K.S.

335. Manju :—*Advaitavāda aurā Śūnyavāda kī Dārśanika Paddhati* (The Philosophical Method of Vedānta and Bauddha Philosophy). (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 113-118.

Advaitavāda (Vedānta) and *Śūnyavāda* (Bauddha Philosophy) had been the subjects of study in Indian Philosophy. There are similarities in their basic approaches because of which the founder of *Advaitavāda* Śaṅkarācārya was subjected to the ignominy of being branded as a "Concealed Buddhist". However, there are differences also in these two schools of thought. This study is an attempt to demonstrate these differences through textual references from both the schools. *Śūnyavāda* does not depend upon *Śrutis*. It propounds that reality gets concealed through *avidyā* and concludes with a comment that an *Advaitavādī* approaches essence whereas *Śūnyavādī* approaches knowledge by uncovering *avidyā*. There is, thus, a basic difference in the approach of the two schools of thought.—N.K.S.

336. May, Jacquest :—*On Mādhyamika Philosophy*.

JIP, VI, No. 3, 1978, pp. 233-241.

The name *Mādhyamaka* or *Madhyamika* can be referred back to Nāgārjuna's work *Mūla-mādhyamaka-Kārikā*, the idea being adherence to the Middle Way implying non-allegiance to any extreme. The extremes can be mentioned under two *antinomies* : ethically the antinomy between rigorism and laxism and metaphysically between substantialism and nihilism. The former was denounced by the Buddha himself and the latter is an outcome of later philosophy which is stated in the *Kātyāyana-avavāda-sūtra* which view is quoted by Nāgārjuna in his work.

The *Mādhyamika* Philosophical standpoint is contained in the six major theses propounded by it. Keeping aside the subsequent developments and commentaries the *Mādhyamika* doctrine has two essential features : the Middle Way and Emptiness (*śūnyatā*), the latter being the true ontological status of the universe and its constituents; it is a relativity in which the aspect of ontological unsubstantiality is stressed strongly, hence the *Mādhyamika*'s constant denial of being a nihilist. Nāgārjuna's *samvṛti-satya* is the metaphorical designation of *Paramārtha-satya* and on

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the side of the former stands his definition of Reality. It is language that is necessary and valuable, Nāgārjuna says, but at a time one has to yield to silence which, according to Candrakīrti is the absolute reality.—S.M.M.

337. Park, Sung-bae :—*On Wonhyo's Enlightenment.*

JIBS, XXIX, No. 1, 1980, pp. 470-467.

Through etymological analysis one unlocks and unfolds the inner meaning of the words and concepts by tracing them back to their original and primordial verb roots. Here in this note, the etymological analysis has been applied to the notion of enlightenment, the central concern of all Buddhist sects.—A.D.W.

338. Shukla, K. :—*A Buddhist Critique of the Sphoṭa Doctrine.*

KJIRSA, III, Nos. 1-2, 1980-81, pp. 177-182.

The paper begins with a discussion on the point whether sound is eternal or non-eternal approaching the stage where words and sounds are considered eternal and unproduced, as such the Vedic scriptures being *Śruti* par excellence. Defines *sphoṭa* as inexpressible expressive power of sound. Points out that the Buddhist Philosophers question the eternal nature of sound and argues that nothing is eternal in this world rather everything is ephemeral. With the help of Buddhist texts and viewpoints analysing the pragmatic truth, concludes that they did not recognise any *sphoṭa tattva*.—N.K.S.

339. Jokiwa, Gishin :—*Svacittam : The Basic Standpoint of Laṅkāvatāra Sūtra.*

JIBS, XXIX, No. 1, 1980, pp. 482-477.

This is in continuation to the earlier part of the paper wherein *svacittamātram*, the basic standpoint of the *Laṅkāvatāra-sūtra* (LS) has been considered. The LS in Ch. 2 cites Mahāmati's 108 questions and the Buddha's 108 phrases as answers to these questions. Many of these questions concern doctrinal concepts of Buddhism but some of them are about actual human life, and others about natural phenomena.

The LS seems to consider that the 108 phrases have a regular order but it does not clearly mention what it means by *ānupūrvyā*. It is, however, noticed that the phrases begin with *utpādapadam-anutpādapadam*. As regards successive order in the phrases it seems more essential and real intent of the LS that each phrase is made up of a pair of statements,

a positive and a negative, and each pair of statements is counted as one phrase. The LS, thus, shows how its 108 phrases are closely connected with its basic standpoint, *svacittadṛśyamātram*.—A.D.W.

340. Tsuda, Shinichi :—*The Double Structure of Dharmadhātu (Realm of Reality) and the Meaning of Sokushin*.

JIBS, XXVIII, No. 2, 1980, pp. 28-23.

The tradition regards *Buddhāvataṃsaka-sūtra* as the theoretical basis of the *Vairocanābhisaṃbodhi-sūtra*, the fundamental scripture of the Shingon-sect of Japanese esoteric Buddhism. The former contains all the important terms found in the latter, e.g. *Vairocana*, *Vikurvita*, *Adhiṣṭhāna*, *Simhaviṣṭhita*, *Vyūhālaṅkāra* etc. What is more significant is that the *Buddhāvataṃsaka-sūtra* offers an image of the realm of reality (*Dharmadhātu*), the double structure of which is completely similar to that of the world of the *Vairocanābhisaṃbodhi-sūtra*. This double structure of *Dharmadhātu* clarifies the true meaning of the word *sokushin* (participant existence) and offers a new understanding of the idea of *sokushin-jōbutsu*, the religious ideal of Japanese esoteric Buddhism as held by Kūkai, the founder of the Shingon-sect.

Kūkai chose to adopt the three phase of the *Vairocanābhisaṃbodhi-sūtra*, viz. the cause is the mind seeking for enlightenment: the root is the compassion, and the final aim is means. These three phases, being Mahāyānic do not necessitate any Tantric methods, but Kūkai accepted them before the Tantric ideal to attain enlightenment quickly through the yogic practice of uniting with the entire *Vajradhātu* which corresponds with the inner *Dharmadhātu* of the *Vairocanābhisaṃbodhi-sūtra*. Hence the high estimation of the religious attainment of the esoteric system of Kūkai.—S.M.M.

341. Wayman, Alex :—*Indian Buddhism*.

JIP, VI, No. 4, 1978, pp. 415-425.

A.K. Warder's recent work on Indian Buddhism raises a number of issues. The main points can be elucidated by way of these topics : 1. Writing at length and organising materials on Buddhism. 2. Innovations of Buddhist doctrine. 3. Levels of Buddhist explanation (per Asaṅga). 4. Regarding translation.

1. Indian Buddhism being extraordinarily rich in subject matter, in spite of Warder's claim to 'all things for all men,' he fails, like his predecessors, to cover the full spectrum of the subject. Neither is the work cogent in reasoning nor consistent throughout. 2. Warder does

well in treating the Buddhist doctrine of practice and the theory of causation, but regarding the Buddhist Tantras his success is limited. 3. Warder's remarks are not convincing in the light of Asaṅga's expositions. The views and definitions of Asaṅga, can act as a corrective to the exclusive reliance on the Pāli canon which is the repository of only one of the many Buddhist tradition. 4. The translation, although correct, falls short of congruence in the long stretch due to the extensive scope of the subject-matter. All this points to the enormous difficulties obvious in presenting the multitudinous aspects of Indian Buddhism.—S.M.M.

342. Yeh, Ah-Yueh :—*The Characteristics of Vijñāna and Vijñapti on the Basis of Vasubandhu's Pañca Skandha-Prakarana.*

ABORI, LX, Pts. 1-4, 1979, pp. 175-178.

The Buddhist technical term *Nāmarūpa* (mind and matter of form) includes the five groups of elements (*Pañca Skandhas*). The *Rūpa* belongs to the *Rūpa-Skandha* and the *Nāma* (mind) is distributed among the remaining four, i.e. (i) *Vedanā-Skandha* (feeling), (ii) *Samjñā-Skandha* (idea), (iii) *Samskāra-Skandha* (volition or force) and (iv) *Vijñāna-Skandha* (consciousness). The last one is *Citta* (idea) and the former three are *Caitasika* (mental phenomena).

The characteristics of *Vijñāna* and *Vijñapti* in the *Pañca-Skandha-Prakarana* make interesting study because the *Vijñāna* not only is held as recognising the object, but also has the characteristics of *Mūla-citta* (Principal mind). The *Vijñapti* has interesting characteristics for which, Heuan-Tsang uses three terms, (i) *Piao-Seh* (appearance-form), (ii) *Piao-Yeh* (appearance-action), and (iii) *Liao-pei* (recognition, distinction or apprehension). The concepts are dealt with critically and the *Pañca-Skandha-Prakarana* is illustrated with a diagram.—S.M.M.

XII B—PHILOSOPHY AND RELIGION (NON-BUDDHIST)

343. Adrados, F.R. :—*Indian and Greek Philosophy*.

ABORI, LVIII-LIX, 1977-78, pp. 1-8.

The purpose of this paper is to offer some ideas on the comparison between Indian and Greek philosophy, and between their respective religions to the extent they are linked to their philosophical thoughts.

Indian philosophy has its beginnings in the commentaries to the Vedas and in the interpretation of sacrifice which leads to metaphysical speculations looking for salvation. On the other hand in Greece philosophers are found working against old tradition and searching for knowledge advocating action and frequently political action.

There are many similarities in the two philosophies. For example, the polytheistic religion of Homer and the Vedas, the similar cosmogonies of Mesopotamian origin found in the Veda, Hesiod, the Orphics; the feeling of closeness between man, gods and nature in the oldest culture of both the people. A religion like that of Kṛṣṇa which is centred at the theme of the god who is born and dies among miracles, who is god of love and salvation clearly belongs to the same group of agrarian religions like those of Demeter and Dionysius in Greece. Both in India and Greece, the human mind, from a particular moment, looks for the unity which exists behind apparent multiplicity. The criticism which made of Homer and the Theogonies, of the Veda, is parallel. In the dualist systems, there are various possibilities. Sometimes the same solutions appear in India and Greece, while at others they do not.—A.D.W.

344. Ananda, S. :—*Bhukti—The Bhāgavata Way to God*.

Pur., XXII, No. 2, 1980, pp. 187-211.

According to the Bhāgavata school, *bhakti* is not optional to be exercised by a seeker but it is the greatest duty to be performed by him to obtain the highest state of God-consciousness. In fact, *bhakti* is the highway to reach the supreme and, therefore, is the highest goal of human existence. Actually, *mokṣa* can be attained only by a few while *bhakti* lies within the reach of emotion of pure mind and heart as well.—A.C.D.

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345. Arora, Raj Kumari :—*The Concept of Māyā in the Ādi Grantha*.

IPQP, VII, No. 4, 1980, pp. 527-530.

The concept of *Māyā* has a unique place in Indian philosophy. Almost all systems of religious thought have used the concept. Even the teachers of *Bhakti* cult, did not lag behind in expressing their ideas about *Māyā*. The sikh gurus were also well aware of the concept and gave it sufficient prominence in their teachings. The accounts of *Māyā* contained in *Ādi granth* as well as the contemporary and near contemporary sources show that (i) *Māyā* hides the true nature of truth. (ii) It presents untruth as truth and (iii) makes us believe untruth as truth. In the Siddha literature, *Māyā* is *śakti* of Śiva, while Śiva is the static element. In the Nātha cult it limits the view of the Highest Reality. The concept of *Māyā* found synthesis of several prevailing views in several respects according to the teachings of the Gurus placed before their readers their concept of *Māyā* which was easily intelligible.—A.D.W.

346. Bhattacharya, R.S. :—*Vyāsastotram (Notes on Eulogy of Vyāsa)*.
(in Sanskrit).

Pur., XXIV, No. 2, 1982, pp. 249-252.

See Under Sec. III.

347. Bhattacharya, R.S. :—*Brahmā-Śiva-Nārāyaṇa Stotram (Notes on Eulogy of Brahmā, Śiva and Nārāyaṇa)*. (in Sanskrit).

Pur., XXIV, No. 2, 1982, pp. 253-260.

See Under Sec. III.

348. Bhise, Usha R. :—*Early Vedic Worship*.

BV, XLI, Nos. 3-4, 1981, pp. 6-25.

See Under Sec. XV.

349. Biderman, Shlomo :—*Śaṅkara and the Buddhists*.

JIP, VI, No. 4, 1978, pp. 405-414.

See Under Sec. XIIA.

350. Chakrabarti, Kishor Kumar :— *The Nyāya-Vaiśeṣika Theory of Negative Entities.*

JIP, VI, No. 2, 1978, pp. 129-144.

The Nyāya-Vaiśeṣika theory of negative entities, corresponding to true negative judgements, e.g. "the table is not red," is unique in the history of philosophy. A number of philosophers, however, vainly try to reject the doctrine of negative entities or negative reals, but to the Naiyāyika-absence is directly perceived as much as the presence of something and hence a theory of negative entities is built. The *Nyāya-Vaiśeṣika* develops the implications of the theory of negative entities and classifies negation wherein he explains certain facts of causation. Strongly criticising the idealist position the Naiyāyika is consistently an uncompromising realist analysing things from the stand-point of common sense. — S.M.M.

351. Chakravarty, Nilima :— *Dharma : Evolution of the Hindu Ethos.*

IPQP, VII, No. 2, 1980, pp. 229-237.

Etymologically *dharma* is derived from the Sanskrit root *dhṛ*, to sustain, to support or to preserve. Indian Philosophers and even religious leaders have mainly used it in etymological sense. But the concept underwent change through ages. In *Ṛgveda* (*Puruṣa sūkta*) it stood for cosmic law. Brāhmaṇas have used *dharma* for cosmic law and for truth and righteousness. Manu defined *dharma* as ten moral principles, *dhṛti* (patience), *kṣamā* (forgiveness), *dama* (control of passions and ideas), *asteya* (non-stealing), *śauca* (cleanliness of body, mind and spirit), *indriyanigraha* (control of senses), *dhī* (cultivation of reasonableness), *vidyā* (knowledge), *satya* (truthfulness) and *akrodha* (absence of anger). In *Mahābhārata* *dharma* is understood for duty and virtue. Kauṭilya calls *dharma* the eternal truth holding its sway over the world. Kaṇāda defines *dharma* as that which leads to prosperity and spiritual well being. In Mīmāṃsā school *dharma* consists in beneficial directions guiding us in our lives as individuals and as members of the society. Buddha and Mahāvīra used *dharma* as system of principles for right living and code of discipline. Indeed *dharma* in India meant a total integrated view and way of life and not a particular way of worship. This is the view that unites the Hindus. In Hinduism there are some fundamental ideas, like law of *Karma*, transmigration of soul, reverence to the scriptures. God has a secondary place there. Here *dharma* also consisted of two type of duties generally obligatory and those of *varṇa* and *āśrama*. Here a man is born with triple debts. *Dharma* also includes the scheme of human values or *puruṣārtha*. The concept of *dharma* originating in very ancient times underwent an evolution. It not only meant rituals

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or religious belief but rules of conduct in such spheres of life as professional, economic, social and political.—A.D.W.

352. Couture, André :— *Campement De Bouviers Et Forêts Dans Irois Versions Anciennes Du Mythe Denfance De Kṛṣṇa* (Camping of Herdsmen and Forests in the Three old Versions of Myth of Krishna's Childhood). (in French).

JA, CCLXX, Nos. 3-4, 1982, pp. 385-400.

See Under Sec. III.

353. Das, Biswarup :— *Śakti Cult in Ancient Orissa*.

QRHS, XX, No. 1, 1980-81, pp. 18-23.

The author traces the origin of Śakti cult in Orissa in the pre-Gupta age. States that Śāktism in Orissa originated with the legend of Dakṣa Yajña. Supports this argument by producing references from *Kālikā Purāṇa*, and iconographical evidences available from the temples of different forms of the goddess *Chāmuṇḍā*, *Vārāhi*, *Mahīṣamardīnī* and *Kātyāyanī* through the period. Also advances epigraphical evidences in support of popularity of Śakti worship. Bhauma queen Tribhuvana-mahādevī in her charter of accession to the throne compares herself with *Kātyāyanī*. *Sulkies* are devotees of *Stambheśvarī*. Kings of the Bhaṇja and Gaṅga dynasties proclaim themselves as staunch followers of Śakti. Concludes with the remark that in ancient and medieval time Śāktism flourished in Orissa and exercised remarkable influence on the social life of Orissa.—N.K.S.

354. Dass, Ayodhya Chandra :— *Sun-Worship : The Source of the Sanātana System of Worship*.

JOIB, XXX, Nos. 1-2, 1980, pp. 8-12.

Sanātana culture began in the hoary past, probably in the pre-Vedic age with the worship of the Sun as Mitra or friend to fight the cold and darkness. Solar symbols found in the Harappa and Mohen-jo-daro represent the antiquity of the worship of the Sun-god. Indra and Agni related to natural phenomena of rain and monsoon depict different aspects of the god Sūrya according to the *Rgveda*. Agni gained popularity due to solar qualities, the heat and the light present in him. The Sun-god is also glorified as the great Āditya moving in the sky. The popularity of the Sun-worship during the Brāhmaṇa's period, Upaniṣadic times and the Paurāṇic age is also traced summarily.—S.B.S.

355. Dvivedi, Brajvallabh :—*Yogācāryas of Pāśupata Sect as Depicted in the Purāṇas*.

Pur., XXIV, No. 2, 1982, pp. 1-2.

See Under Sec. III.

356. Hallofass, Wilhelm :—*The Vaiśeṣika Concept of Guṇa and the Problem of Universals*.

WZKS, XXIV, 1980, pp. 225-238.

The relationship and distinction between *Jāti/Sāmānya* and *guṇa* in the Indian *Nyāya-Vaiśeṣika* system on the one hand and between 'Universal' and 'quality' in the Western Philosophical tradition on the other, raise many problematic issues. K.H. Potter holds the translation of *guṇa* as 'quality' to be highly misleading. He offers alternative translations as 'Particular character,' 'abstract particular' and 'trope' as used by different scholars. Potter's thesis concerning the unrepeatability of *guṇas*, although agreeing with the more authoritative modern presentations through the late texts of the *Vaiśeṣika* system, exemplifies the insufficiency of a one-dimensional historical approach. It fails to clarify the implications of this issue on a wholistic approach to the *Nyāya-Vaiśeṣika* system and Indian thought in general.

In this article, some of these implications are indicated to provide a broader textual basis for explicating the status of the qualities (*guṇa*) vis-a-vis universals (*sāmānya*) in the *Nyāya-Vaiśeṣika* and to present some view-points for relating this issue to the 'problem of universals' in the western philosophical tradition.

The context and orientation of the western tradition on such issues is quite different from that in the *Vaiśeṣika* and *Nyāya* texts, yet there is noticeable common stock of philosophical problems, insights and confusions in both the traditions. —S.M.M.

357. Harashnarayan :—*Brāhmaṇya aura. Śrāmaṇya kī Sagotrāṭā (Similarity of Brāhmaṇas with Śramaṇas)*. (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 7-21.

The paper points out that proper history of Philosophy as well as Philosophy of history are absent from the Indian scene. It is difficult to view similarities in Indian concepts in triple or dual forms. Author provides illustrations from vedic as well as post-vedic literature. The triplets cited as examples are *śūkāpānā*, *pramāṇa* and *samanvaya*,

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again *vāda*, *prativāda* and *saṁvāda* etc. The duos put under focus with textual explanations are *pravṛtti* and *nivṛtti*. *Brāhmaṇya*—here means *Karmakāṇḍa* and *Śrāmaṇya* refers to *jñānakāṇḍa* of Kṣatriyas. Further, he explains how one remained complimentary to the other or how far this duo remained supplementary to each other and examines chronologically the Indian traditions and concludes remarking about similarities of both *Brāhmaṇya* as well as *Śrāmaṇya*. — N.K.S.

358. Jain, P.C. :—*Bhagavān Mahāvīra and Jainism*.

Jant/JSB, XXXIII, No. 1, 1980, pp. 15-20.

The author gives a sketch of the life of lord Mahāvīra—the founder of Jain religion. He also narrates briefly the development of Jainism and tries to find out the principal factors which created a distinction between Hinduism and Jainism. Non-violence, the principal aspect of Jainism, is discussed briefly in both ethically as well as metaphysically.—A.C.D.

359. Kalia, Ashok Kumar :—*Vaiṣṇava Tantrōṇ meḥ Samatā kā Svarūpa (Form of Equality in Vaiṣṇava Scriptures)*. (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 65-72.

Women and Śūdras are denied their right to Vedic studies as well as Vedic-religious rites. The social reformers, time and again, have tried to reduce the differential and unequal treatment meted out to them. In this context Vaiṣṇavism threw open its portals without any distinction. In spite of the popularity gained through this liberal as well as all embracing policy. Vaiṣṇavism has to face strong opposition being termed as an anti-vedic movement. For the welfare of the Vaiṣṇava cult even if ācāryas did some literary work to strengthen the religious edifices, the work accomplished has been rated as insufficient to instil sense of equality. Concludes there is need for drafting of *Smṛti* that would control and guide all religious activities of the followers of the cult.—N.K.S.

360 Krishan, Y. :—*The Doctrine of Karma and Hindu Law*.

VII, XX, Pts. 1-2, 1982, pp. 141-147,

See Under Sec. VIII.

361. Kurata, Haruo :—*Samyogaprthaktvanyāya—As a Basis of the Theory of Mokṣa*.

JIBS, XXVIII, No. 2, 1980, pp. 13-18.

Samyogaprthaktvanyāya is a principle (of distinctness of connection) applied with regard to the attainment of liberation by the Mīmāṃsakas

(Jaimini being the first to anticipate it in his *sūtra*, iv, 3.5.) in the first instance, but later it has been used as a philosophical device by some philosophers of the Vedānta school notwithstanding the fact that the later writers in the Mīmāṃsā school employ it to substantiate their arguments. After Jaimini, in the use of this principle, mention may be made of Śavarasvāmin, Kumārila, Pārthasārathimiśra, Someśvara and Gāgābhaṭṭa. In Vedānta, Śaṅkara, Sureśvara, Maṇḍanamīśra and Rāmānuja also take help of this device. The main difference between the two schools in the use of this device is that while the Mīmāṃsakas apply *saṃyogaprthakīyanyāya* in favour of the placement of *jñāna* in the theory of *mokṣa*, the Vedāntins apply it in favour of that of *karmān*.—S.M.M.

362. Mallison, Françoise :—*The Cult of Sudāmā in Porbandar-Sudāmāpurī*.

JOIB, XXIX, Pts. 3-4, 1980, pp. 216-223.

The pilgrims offer, now-a-days, worship in Porbandar, also known as Sudāmāpurī, to the Brahmin friend and devotee of Kṛṣṇa, in the Sudāmā temple there. An old manuscript called *Sudāmāpurī Māhātmya* narrates the story of the origin of Sudāmāpurī. However, it is difficult to attribute any authenticity and date to the text although there is archaeological evidence in favour of the antiquity of the places it mentions. At the site of the present Sudāmā temple, according to the tradition, was the little hut of Sudāmā, the devotee of Kedāranātha, although no hut is traceable today at this place. There are instances of Krishnaization of worship places of Śiva and Devī in Gujarat. The local cult at Porbandar depends on the pagigraphic development of the story of Sudāmā from the 16th to the 18th century. Some other influences and activities seem to have completed the process of Vishnuization.—P.G.

363. Manju :—*Advaitavāda aur Śūnyavāda kī Dārśanika Paddhati (The Philosophical Method of Vedānta and Bauddha Philosophy)*. (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 113-118.

See Under Sec. XII A.

364. Meera, S. :—*Some Aspects of Śakti Worship*.

BITC, 1980, pp. 13-27.

Śakti-worship can be seen in different parts of India in the form of Tārā, Kālī, Bhagavatī, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmundā.

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Not only in Hindu culture, Śakti is adored in ancient and modern civilisations too. In Christianity, there is the worship of Virgin Mary, secret cults of Black Mary, various feminine saints as St. Cecilia, St. Catherine, St. Anne and others; in France, the worship of Joan Arc and in Greek civilisation Pallas Athena's and Diana's worship. These are the instances of the Śakti-worship.

In Vedas, Aditi, Sarasvatī, Uṣas, Rātrī, Bhāratī etc. are mentioned as goddesses. Śakti is always considered the complimentary element of the gods. In Śaivism as well as in Vaiṣṇavism, the importance of Śakti has been accepted. In *Bhāgavata* it is said that Kṛṣṇa was able to accomplish all his feats with the help of Yogamāyā.

In Buddhist cult goddesses like Mahāśarasvatī, Vajravīṇā Sarasvatī, Vajra Śārādā and Ārya Sarasvatī are mentioned. Goddess Śrī-Vidyā and Padmāvatīdevī are worshipped in Jainism. So, it is obvious that Śakti-worship is performed by the society in different religions in different ways from Vedic period to the recent age.—B.M.S.

365. Mishra, S.D. :—*Vedānta : Tradition, Philosophy and Contemporary Significance*.

KJIRSA, III, Nos. 1-2, 1980-81, pp. 183-190.

Vedānta is the science of Brahman and its identity with the ātman. It is the science of all sciences aiming for man's attainment of immortality through the realization of identity. Brahman is the Absolute of Vedānta and is described here in its two aspects : (a) acosmic and (b) cosmic. Brahman is *sat*, *cit*, and *ānanda* in acosmic form. Cosmic Brahman is described as Īśvara accounting for creation, maintenance and destruction of the universe. Vedānta is considered as a practical philosophy and not as a creed or dogma. It is impersonal in approach and universal in spirit. It aims at welfare of all beings and social stability. It leads to universalism through its message of unity in diversity. Concludes with all appreciative epithets such as the best yoga, unity of all existence promoter of happiness and welfare of all beings.—N.K.S.

366. Mishra, Haramohan :—*Adhyāsa in Advaita. Vedānta : Is Linguistic Analysis Possible at All ?*

IPQP, VIII, No. 3, 1981, pp. 385-392,

367. Nagarajan, V. :— *Brahma Jagato Nimittakāraṇamityatra Pāṇini-sammata* (Pāṇini on Brahman as the Instrumental Cause of the World). (in Sanskrit).

AORM, XXIX, Pts. 1-2, 1980, pp. 1-4.

The scholar attempts to prove that the celebrated grammarian Pāṇini, alongwith Patañjali, intends to prove that Brahman is the instrumental cause of the universe and not the material one. Although the scholar infrequently quotes texts proving Brahman as the sole cause of this world, even, here, he mainly attempts to prove this complicated philosophical question only through citing, and also through pondering over some Pāṇinian *sūtras* exclusively regulating the ablative case. — A.C.D.

368. Oliven, Curtis F. :— *Perception in Early Nyāya*.

JIP, VI, No. 3, 1978, pp. 243-266.

While treating the concept of perception as an instrument of valid cognition in early Nyāya we have to refer to Gautama's *Nyāyasūtras* and the illustrious line of commentators on it, viz. Vātsyāyana, Uddyotakara, Vācaspati and Udayana. Gautama's *sūtra indriyārthasannikarṣajanyaṁ jñānam avyapadeśyam avyabhicāri vyavasāyātmakam pratyakṣam* (1.1.4) has been treated at length by his successor and evidently marked by innovations and clarifications in the process. Vātsyāyana's defence of it presupposes the long course of development before its aphoristic mention by Gautama. Of course in the hands of Uddyotakara, the concept attains maturity, especially because he presents for the first time a reply to his principal opponent Dinnāga.

This *sūtra* does not restrict the causes (of perception) says Vātsyāyana : Uddyotakara observes--the purpose of (the definition) in the *sūtra* is to distinguish (perception from) the class of similar and dissimilar objects. The six varieties of connections (*sannikarṣa*) have been for the first time clearly enunciated by Uddyotakara in the Nyāya tradition but the same otherwise may have originated even earlier : Bhartṛhari mentions this or the credit may go to Ācārya Adhyayanapāda and Viśvarūpa as observed by Bhāsarvajña. Uddyotakara's refutation of the view of Dinnāga on perception through the word *avyabhicāri* later led Dharmakīrti to revive the Buddhist argument. This also may be traced in Uddyotakara's refutation of the views held by Vasubandhu, Dinnāga, the Jains, the Mīmāṃsakas and the Sāṃkhya with regard to perception.—S.M.M.

369. Osaki, Akiko :—*Abhūtvābhāva*.

JIBS, XXVIII, No. 2, 1980 pp. 19-22.

The Sautrāntika holds the theory of *abhūtvābhāva* according to which the *dharma*s not having existed before coming into existence, and after existing for a while, return to non-existence : *Abhūtvā bhavati bhūtvā ca prativigacchati*, in order to refute the Sarvāstivāda theory to the contrary and the four phases of the seventy-two *dharma*s. According to Sarvāstivāda, the four phases taking place simultaneously are birth, duration, transformation and destruction. On the other hand the Sautrāntika maintains that the *dharma* not having existed before, now comes into existence which is called birth (*jāti*). The next phase duration *sthiti* shows that the *dharma* exists for a certain period, and next the transformation (*anyathāiva*) implies its difference from its preceding and succeeding *dharma*s and destruction (*atīta*) indicates that the *dharma* will return to non-existence. This doctrine is founded on the theory of *bīja* explained by Vasubandhu in *Abhidharma-kośabhāṣya*. The Sautrāntika's time involves the concept of space. The word *bhāva* is used to denote time in the Sautrāntika works.—S.M.M.

370. Pandey, Lalita Prasad :—*Himācala meṅ Viṣṇu aura Sūrya Pūjā (Viṣṇu and Sun Worship in Himachal)*. (in Hindi).

KJIRSA, III, Nos 1-2, 1980-81, pp. 33-38.

Traces the history of Viṣṇu and Sun Worship in the state of Himachal in Indian context. Viṣṇu cult travelled from Haridwar to Kulu wherefrom it spreaded in other parts of the state. There is evidence that Viṣṇu idol was available in Kangra Valley as early as Gupta period. There is a continuity of this tradition in later times. The major centre of Viṣṇu worship cited is Masroor located in between Kangra and Baijanāth. Viṣṇu idols are found in the temples situated at Nirmaṇḍa, Bajaurā, Thāvā, Chambā-Bharmaura, Bera Parganā, Maṇḍī-Bilāspura, Sirmaura etc. Points out that Sun-worship came to India during the Kuṣāṇa period proves that earliest idol of Sun was found from Lahore. In Himachal Pradesh the earliest Sun idol belongs to Gun in Chambā-Bharmaura sector. Sun worship actually became popular in this region during the Gupta period and afterwards. Traces the development of Sun idols from Sun-wheel to a personified God. Describes the Sun temple of Nirata and points out that Sun idols were also found from Maṇḍī, Kullu and other parts of the state.—N.K.S.

371. Pinuccia, Caracchia :—*The Divine Presence in the Mūrti According to the Purāṇas*.

Pur., XXIV, No. 2, 1982, pp. 261-285.

372. Praddi, Mallikarjuna :—*Yoga Terminology in Kālidāsa.*

JKU, XXIV-XXV, 1980-81, pp. 37-43.

Yoga, like *Sāṃkhya*, is one of the oldest systems of Indian Philosophy. Kālidāsa being the representative of Indian culture at its best, is naturally expected to be aware of this system in his works. The term *yoga* or *yogin* is used by Kālidāsa in many places. For him 'yoga' is the only means to secure the desired fruit which in ordinary course is impossible. This is clear from many references. He makes no artificial distinction between *haṭhayoga* and *rājayoga* as done in later times.

The first five stages of *yoga* namely *yama*, *niyama*, *āsana*, *prāṇāyāma* and *pratyāhāra* are external aids creating a background against which an aspirant makes his way to the final goal of *yoga*. The remaining three, viz, *dhāraṇā*, *dhyāna* and *samādhi* are internal sources which enable one to enjoy the proximity of the supreme self.

Kālidāsa was not only aware of *yoga* philosophy, but also acquainted with all the technical terms of *yoga* with their details and significance. An attempt is here made to examine the awareness of *yoga* philosophy exhibited many a time in his work.—A.D.W.

373. Rath, A.K. :—*Śaivism in Koṅgodā Under the Śailodbhavas (c.A.D. 600-750).*

JIH, LX, 1982, pp. 9-16.

See Under Sec. VI.

374. Sankaranarayan, S. : *Mīmāṃsā in Ancient India,*

ABORI, LXII, Pts. 1-4, 1981, pp. 1-16.

In this paper, the author endeavours to find out the meaning of the term *Mīmāṃsā*, a derivative of the root *man* 'to know', which has been changing from time to time from 200 B.C. to 600 A.D. After an elaborate discussion, the author gives the following four phases which necessarily modified the purport of this term.

- I. In the Brāhmaṇa and Upaniṣadic period, *Mīmāṃsā* denotes investigation and inquiry in general that includes both sides of a problem for discussion and decides in favour of one. Besides, it also denotes doubting purity of a given thing.

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- II. During the Vedāṅga and the Sūtra period, *Mīmāṃsā* denotes a branch of science of the Vedic phonetics. The term *Ānyikṣikī* and *Nyāya* include what is known as *Karma-Mīmāṃsā*.
- III. At the time of *Mahābhāṣya*, *Mīmāṃsā* ceases to denote the science of Vedic phonetics and probably starts to signify what is known as *Brahma Mīmāṃsā*.
- IV. During the *Smṛti* and *Purāṇa* period, this term denotes *Karma-Mīmāṃsā* mainly and it requires Vedānta or Brahma as a prefix to denote the *Brahma Mīmāṃsā*.—A.C.D.

375. Sharma, Arvind :—*Jainism and Pūrvamīmāṃsā : A Steriological Comparison*.

JAnt/JSB, XXXIII, No. 2, 1980, pp. 1-7.

The author produces a comparative study of the methods advocated by Jainism and *Pūrvamīmāṃsā* for attainment of *mokṣa*. According to Jainism, the main goal of life can be achieved by destroying accumulation of *karman* through certain religious practices and austerities. According to *Pūrvamīmāṃsā*, *mokṣa* can be attained by producing *dharma* through observance of Vedic rituals which are a meritorious type of *karman*. Though the assumption of *karman*, in these two philosophical schools, is different and the manner by which the *karman* that necessarily binds a person is dissolved also differs, yet the concept of consequence of accumulation as well as of dissolution of *karman* appears to be the same in both of these schools.—A.C.D.

376. Sharma, Arvind :—*A Note on the Bhakti and Prasāda in the Bhagavadgītā*.

PPB, VII, Nos. 1-2, 1979, pp. 73-76.

The words *bhakti* and *prasāda* occur in the *Bhagavadgītā*, both as in the forms cited or as derivatives, by themselves or in compounds. They are usually translated into English by the expressions 'devotion' and 'grace' respectively, though admitting of a wider spectrum of allied meanings. Both are relational terms connoting a relationship between the devotee and the object of devotion or between the conferee and the conferrer of grace. This inter-personal relationship is reciprocal in the former case whereas it is not so in the latter which does not admit of reciprocity as evidenced in the BG, SM, M.

377. Shivkumar :—*Jayantabhaṭṭa's Critique of the Sāṃkhya Concept of Sequential Stages in Evolution.*

ABORI, LX, Pts. 1-4, 1979, pp. 159-165.

Jayantabhaṭṭa, on the basis of *Sāṃkhyakārikā*, criticises the sequential stages in evolution postulated by the Sāṃkhyas. His objections are: 1. The magnitude of the cause is less than the magnitude of the effect in Sāṃkhya. 2. The evolution of *ahaṃkāra* and the rest from *buddhi* is confusing as the latter is a special form of cognition only. 3. That the gross elements like earth etc. evolve from qualities like odour etc. is absurd. 4. That the objects come out of the composite of pleasure, pain and indifference is not tenable. He considers the *prāṇas* as sense organs and *tanmātras* as the qualities. His understanding of the Sāṃkhya evolves from the Nyāya standpoint is the cause of such criticism. He confuses between the *tanmātras* of Sāṃkhya and the qualities of the Nyāya. *Guṇas* of the Sāṃkhya bear, different connotations than those of the Vaiśeṣika which he fails to note while criticising the Sāṃkhya view.—S.M.M.

378. Singh, Tahsildar :—*Secularised Religion of Gupta Kings : Reflections from Contemporary Inscription.*

BV, XL, No. 4, 1981, pp. 9-16.

See Under Sec. VI.

379. Thangaswami, R. :—*Darśana Mañjarī.*

AORM, XXIX, Pts. 1-2, 1980, pp. 81-104.

The scholar precisely discusses the Vaiśeṣika school of Indian philosophy which is otherwise known as *Vaiśeṣika-sūtra*, divided into ten chapters which are again categorised in twenty *āhnikas* and barring some exemptions, consists of three hundred and seventy sūtras.

In antiquity it is only second to Nyāya school. Being pre-Buddhism period a number of commentaries and annotations have been made in it from time to time, a number of which are of uncertain date. Some well-known commentaries such as *Candrānandavyākhyā* (c.700 A.D.), *Kaṇāda-sūtranibandha* (c. 1252-1352 A.D.), *Vṛtti* (c. 800-1200 A.D.), *Nibandha* by Vādīndrabhaṭṭa (1300 A.D.), *Upaskāra* by Śaṅkaramiśra (c.1400-1500 A.D.) etc. are convincingly discussed. Besides, the work done in this sphere by Padmanābhamiśra (c. 1600 A.D.), Raghudevanyāyālaṅkāra (1650 A.D.), Gaṅgādharaśūri (1650 A.D.) and quite a good number of commentators of this schools are briefly described.

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The scholar also has mentioned three different recensions of this school of philosophy which are technically known as *prasthānas*. These three *prasthānas* are (i) *Maithila-prasthāna*, (ii) *Gauḍa-prasthāna*, and (iii) *Dākṣiṇāṭya-prasthāna*.—A.C.D.

380. Tiwary, V.K. :—*Pārśvanātha and Jainism*.

JAnt/JSB, XXXIII, No. 1, 1980, pp. 31-40.

The scholar tries, in this paper, to establish the historicity of Pārśvanātha, one of the twenty-four Tīrthaṅkaras who are generally believed, to be mythological figures. Secondly, he gives a brief account of Pārśvanātha's birth, marriage, renunciation, enlightenment, establishment of a big institution of proto-Jainism, known as *Sacela-dharma*, which is very similar to the preachings of Mahāvīra. The author tries to prove these aspects through a number of sources which include both oriental as well as occidental testimonies. In addition to this, the scholar has attempted to trace the geographical area which might have been under influence of Jainism preached by Pārśvanātha.—A.C.D.

381. Varadachari, V. :—*Anirvacanatāvāda of Śrīharṣa*.

JGJKSV, XXXVI, Pts. 1-4, 1980, pp. 103-109.

The paper deals with the concept of *anirvacanatā* as treated in the *Khaṇḍanakhaṇḍakhāḍya* of Śrīharṣa. The polemical treatises in Indian philosophy seek at the outset to attack the theories of the rival schools, mostly by using the destructive argument (*vitaṇḍā*). Jayarāśi-bhaṭṭa of the 8th century A.D. demonstrated in his work *Tatīvopaplava-siṃha* that any theory could be successfully refuted. Śrīharṣa, Ānandajñāna and Citsukha adopted this method in proving world's unreality. Since the world is unreal and insentient, it cannot be proved to exist along with Brahman. There is no need to adopt any *pramāṇa* for this purpose. Hence the world cannot be proved to exist. It defies expression or description. As such, words which are held to denote some objects and convey their sense, are to be totally ignored, as they have nothing to convey. World is thus inexpressible. —Author.

382. Vattanekey, John :—*Aspects of Early Nyāya Theism*.

JIP, VI, No. 4, 1978, pp. 393-404.

It is fascinating to study the early Nyāya works particularly against the background of the Buddhist arguments attacking the Nyāya-theistic position and evaluate the successful defence of the Naiyāyikas in this regard. Gautama, the father of Nyāya-theism speaks of God as 'cause'

which is of historical importance and which remains the corner-stone of Nyāya-theism. Vātsyāyana borrows from *Sāṃkhyayoga* ideas to develop the concepts of God. In Uddyotakara we find a remarkable progress in Nyāya-theistic-concept especially in his long section on *Īśvara-prakriyā* appended to the commentary on the third of the theistic *sūtras* (*taikāritatvād ahetuḥ* 4.1.21). Dharmakīrti's arguments refuting the Nyāya-theism are the starting point for the subsequent Buddhist polemics. He holds that the reasons put forth by the Naiyāyikas towards the existence of God suffer from lack of a correct concomitant relation and hence can not lead successfully to the inference of God. Udayana in his *Nyāyakusumāñjali* and Gaṅgeśa in his *Īśvaravāda* discuss and finally reject the arguments of the Buddhists refuting the existence of God.—S.M.M.

XIII—POSITIVE SCIENCE

383. Abraham, George : *The Gnomon in Early Indian Astronomy.*

IJHS, XVI, 1981, pp. 215-218.

The data in the Kauṭilya's *Arthaśāstra* (Ch. 20) for the variations of the gnomon shadow length with time is found to fit, with one exception, a formula given in the *Yavanajātaka* and *Pañcasiddhāntikā*. The formula is compared to the corresponding one of trigonometry.—A.D.W.

384. Bongard-Levin, G.M. :—*Āryabhaṭṭa and Lokāyatas.*

ABORI, LVIII-LIX, 1977-78, pp. 69-77.

The famous Gupta king Chandragupta Vikramāditya had at it his court 'nine jewels' : writers Kālidāsa, Kṣapaṇaka, Śaṅku Vetālabhaṭṭa, Ghaṭakarpara, physician Dhanvantari, lexicographer Amarasiṃha, astronomer Varāhamihira and grammarian Vararuci. The list does not include Āryabhaṭṭa (b. 476 A.D.) most outstanding scientist and mathematician of the age. The simplest explanation could be the fact that Āryabhaṭṭa was born in Āśmaka region of Deccan far from centre of Gupta empire. For decades Gupta kings were on hostile terms with the Deccan rulers. However, when Gupta empire faced grave political difficulties, its rulers established friendly relations with Vākāṭaka dynasty, part of whose state was Āśmaka, the homeland of Āryabhaṭṭa. The cultural contacts between north and south became far more brisk. It is not, therefore, right to attribute the chronicler's error to the remoteness of Āśmaka or the Deccan's cultural isolation from north.

Āryabhaṭṭa was only 23 when he wrote his masterpiece. There is no doubt that open attacks on his views by orthodox Brāhmaṇas plagued his life exposing him no end to vicious accusations and dogged persecutions. His theory of the sources of solar and lunar eclipses encroached upon one of the fundamental cosmogonic doctrines of Vedism openly attacking Brahmanic ideology. Perhaps all scholars of ancient epoch including Āryabhaṭṭa advocated a number of rationalist ideas which are comparable to the concept of *Lokāyata*, the most consistent materialist school of ancient Indian philosophy. Lokāyatas assumed that all that existed consisted only of four elements, denying the reality of ether. This four-element concept is also found in Āryabhaṭṭa's work. Āryabhaṭṭa's concept of Earth's rotation met with vigorous denunciation from the priests and orthodox scholars.

In the history of ancient Indian culture the rationalist trends including the Lokāyatas played a very important role, making a tremendous impact on the development of ancient Indian scholarship.—A.D.W.

385. Datta, Bibhutibhusan and Singh, Avdhesh Narayan Revised by Shukla, Kripa Shankar :—*Hindu Geometry*.

IJHS, XV, No. 2, 1980, pp. 121-188.

The authors trace the origin of Hindu Geometry to a very remote age connecting it with the construction of altars for sacrifices. In course of time Hindu Geometry grew beyond its original purpose and began to be cultivated as a science in the Vedic age when different schools of Geometry were founded. Early Hindu Geometers did not spell out proof of propositions discovered by them but recorded only their results in a very concise language. The article goes on to describe post-Vedic Geometry, Euclid's elements in India, Hindu names for Geometry and Technical Terms and adds a number of typical theorems and propositions.—A.D.W.

386. Deotare, B.C. & Joshi, R.V. :—*Behaviour of Carbon, Nitrogen and Phosphorus in Archaeological Deposits from India*.

BDCRI, XL, 1981, pp. 95-112.

The Chemical analysis of archaeological deposits (anthrosols) is a useful aid in the various studies of ancient settlements. It has been established by experiments that human occupation of the land and several activities connected with the habitation, considerably affect the concentration of elements such as phosphorus, nitrogen, carbon etc. in the resulting occupational deposits.

About 500 soil samples were collected from different archaeological sites situated in different climatic zones in India covering cultures from Palaeolithic (pre-historic) to Historic periods. Of these, about 400 samples are habitation deposits (anthrosols), and the remaining 100 from non-habitation areas (modern soils) including virgin soils (archaeologically sterile) underlying the occupational deposits. In the present paper the results of the study of these samples are given and the behaviour of phosphorus, Nitrogen and Carbon in culturally and chronologically different archaeological deposits from different geographical environments has been discussed.—B.K.

387. Goyal, S.G. :—*Science in Vedas III*.

VUOJ, XXIII, Nos. 1-2, 1980, pp. 79-89.

Vedas contain truths pertaining to scientific phenomena and theories.

Basic truths of modern science in fields like elementary particles, atomic structure, optics, relativity, gravitation, cosmology, space science etc. form the content of scientific expositions in the Vedas. There may be many more scientific facts described in the Vedas which are yet unknown to modern science. The present note describes the evolution of solar system as revealed in the *R̥gveda* as an example.

The rich scientific knowledge is contained in our scriptures but it is difficult to arrive at the scientific facts due to prevalent distorted interpretation of the *mantras*. The scientists should study Sanskrit to rediscover the rich scientific knowledge contained in the Vedas. — A.D.W.

388. Hegde K.T.M. :—*Scientific Basis and Technology of Ancient Indian Copper and Iron Metallurgy.*

IJHS, XVI, 1981, pp. 189-201.

When we visit Ellora, Konarak, Khajuraho, or Mahabalipuram we marvel at the artistic calibre of our ancient sculptors. There are many other monuments in our country that are equally marvellous to behold. Our cultural heritage reflects the strong base of our ancient technology. We know that among the necessary tools that ancient Indian sculptors used was the set of chisels of various sizes, shapes and strengths which could be used with ease and precision on marble and rocks of different hardness and texture. How were those chisels made : To seek and answer to this question the present paper studies the origin and development of ancient Indian metal technology.—A D.W.

389. Jain, R.K. :—*Riṣṭasamuccaya meṁ Āyurveda Sambandhī Viśaya (Āyurvedic matter in Riṣṭasamuccaya).* (in Hindi).

JJVB, VII, Nos. 3-4, 1981, pp. 7-15.

The author gives a brief account of such matters as generally come under *Āyurveda*, the Indian system of medicine. Some of such propositions are occasionally described in *Riṣṭasamuccaya* literally meaning symptoms pointing to death, Paradoxically, this Jain treatise by Ācārya Durgādeva III, a disciple of Saṁyamadeva of Digambara Jain tradition purely deals with astrology.—A.C.D.

390. Kamavisdar, S.S. :—*Analytical Studies in the Evidences Regarding Chemico-culture in the History of Indian Medicine in Ancient Period—Allium Series.*

IJHS, XV, No. 2, 1980, pp. 210-222.

Certainly smiling is an indication of good health, happiness and

prosperity. The vitality of Indian chemico-culture is evidenced by the fact that healthy physico-chemical ideas and institutions were easily assimilated without disturbing the organic unity of the original view in the field of history of Indian medicine and that too in Indian medicinal plants described in the non-medical texts. With the knowledge in the aetiological field the treatment was prescribed for attaining health through extracts from flowers, roots, fruits regulated in terms of consumption and non-consumption techniques by physicians who were granted special privilege and prestige with the follow of certain ethics in the society. They were quite familiar with the decoctions of various plants for studies in ailments. In case of scarcity of foodstuffs hunger suppression preparations were used. The support of establishments of shops for sale of green herbs, medicinal roots and experiments of various drugs to the symptoms carried over in *Divyānanda* including references of Lord Buddha critically appraised the knowledge of chemico-culture established in those days. The reaction of the digestive tract to *Allium sativum* has been traced and its benefits as a nutrient and health harmonising agent noted.—A.D.W.

391. Khan M.S. :—*An Arabic Source for the History of Ancient Indian Medicine.*

IJHS, XVI, No. 1, 1981, pp. 47-56.

Ibn Abi Usaybi'a (d. 1270) wrote a book on different classes of physicians. The present paper studies Ch.XII of this work which is on Indian physicians. Nineteen physicians and twenty five Indian titles have been mentioned. This chapter shows that the Indian physicians were considered so important that they were employed at Baghdād in three different capacities (i) as the personal physicians to Caliphs and their viziers (ii) as the superintendents of the Abbasid hospital Baghdād, and (iii) to translate Indian works on medicine into Arabic. With the fall of Barmakids, the appointment of Indian physicians at Baghdād stopped, then from the time of al-Malmūn (813-833 A.D.) onwards, the Greek system of medicine (*Tibb Yūnani*) became predominant in Islamic world.—A.D.W.

392. Lishk Sajjan Singh and Sharma, S.D. :—*Standardization of Time-unit-Muhūrta Through the Science of Sciatherics in Atharva Vedāṅga Jyotiṣa.*

IJHS, XV, No. 2, 1980, pp. 193-203.

Gnomon was an important tool of observational astronomy in ancient times. In ancient Indian astronomy, there were three kinds of

gnomonic experiments, viz. (i) standardization of *muhūrta* (=48 minutes), (ii) measurement of the time of the day and (iii) determination of seasons. The present paper discusses that *Atharva Vedāṅga Jyotiṣa* gives shadow-lengths in *aṅgulas* (finger widths) after every *muhūrta* from sunrise upto sunset and in moonlight during night. It is shown using method of least squares for the available sciatheric data that the data relate to the experiment on equinoctial day and the day is divided into fifteen equal *muhūrtas*. The shadow length has been measured as a function of time and thus *muhūrta* has been standardized as the fundamental unit of time.—A.D.W.

393. Mahdihassan, S. :—*A Comparative Study of the Early System of Indian Cosmology and the Tridoṣa Humoural Doctrine.*

IJHS, XV, No. 2, 1980, pp. 223-229.

While analysing the universe the ancient thinkers ultimately came to recognize five cosmic elements. Likewise in the makeup of man the corresponding basic constituents were called humours. Both seem to have been formed on the same pattern so much so that the universe was called macrocosm and man microcosm.

Observing plant life it was found dependent upon solar energy, water and soil. As cosmic elements these were conceived as Heat, Water and Earth. *Chāndogya Upaniṣad* recognizes such cosmology.

Human physiological functions are mainly constituted of respiration, of body temperature, and of intake and elimination of water. As factors of human physiology, called humours, they become *Vāta*, *pitta* and *kapha* and they give rise to *tridoṣa* doctrine.

Vāta, wind, would be oxygenation, with oxidation and reduction operating together. *Pitta*, heat, would result on oxidation being accelerated with reduction relatively checked; heat would thereby be generated. *Kapha*, phlegm, is the aqueous principle adding water to some substance for being processed further. Biochemically it means hydroxylation. It is prerequisite also of oxidation, normal or accelerated. Dehydration is not conceived as an independent process. Accelerated oxidation can produce extra heat which can bring about dehydration of metabolite.—A.D.W.

394. Mahdihassan, S. :—*Alchemy and its Fundamental Terms in Greek, Arabic, Sanskrit and Chinese.*

IJHS, XVI, No. 1, 1981, pp. 64-76.

Hopkins (Isis, 125, p. 38) states that in the beginning alchemy

was just an ordinary art like that of a blacksmith. That is by mixing some magical substance an alloy would change into gold. On the contrary we have to start with nomads who could illafford to support an infirm old member as a parasite. Here he needed an energizer to put strength into his infirm limbs. There are regular energizers (ephondra being one). Caraka writes that as its substitute, *rasāyana* (drugs) enabled Cyavana and other sages to regain their youth. This is precisely what an ascetic needed from day to day to enable him to live single handed. An ascetic tried ephedra a perennial plant bearing red berries. The Chinese ascetics took red cinnabar. It became the drug of longevity. Later came gold to strengthen the corporeal system. Then cinnabar to prolong life and gold to preserve the body, cinnabar-gold became the ideal drug of rejuvenation-cum immortality. For preparing such a drug was founded alchemy. Now cinnabar-gold means red-gold and this is Colloidal gold. It was made in ancient times and is available in the market to this day. Those who mistook red-gold for bullion-gold and tried to make the latter naturally never succeeded. What is worse they misdirected others to equally fruitless attempts. To differentiate between red colloidal gold and yellow fossil-gold is to understand the difference between real alchemy which continues to exist as the art of making colloidal metals and false alchemy which never had a real beginning.—A.D.W.

395. Mitra, Roma: —Bakula—*A Reputed Drug of Āyurveda, its History, Uses in Indian Medicine.*

IJHS, XVI, 1981, pp. 169-180.

The drug Bakula has been in use in the indigenous system of medicine since antiquity as a specific cure for diseases of teeth, chronic dysentery and constipation, and as a tonic and febrifuge. It tastes bitter. It is regarded as a sacred plant among Hindus, as symbol of love and beauty due to its fragrant flowers, in ancient Sanskrit literature. It has been equated with the botanical name *Munusops elegi* Linn. The present paper gives the various names of the plant mentioned in Āurvedic texts and the names in various Indian languages. It also deals with the ancient history of the plant, its applications in classical Sanskrit literature along with its distributions, uses in the indigenous system of medicine. The salient characters regarding the pharmacognosy and chemistry have also been discussed. A.D.W.

396. Murthy, S.R.N. :—*The Vedic River Sarasvatī a Myth or Fact—A Geological Approach.*

IJHS, XV, No. 2, 1980, pp. 189-192.

Ṛgveda has been considered to be the oldest text in the library of mankind. The river Sarasvatī has received much praise in *Ṛgveda*. However, the river has been considered as mythical by some recent observers. This paper examines the problem from a geological point of view and concludes that the river Sarasvatī, now extinct, was a live river in the geological past and hence not mythical.—A.D.W.

397. Pandeya, Srichand :—*Āryabhaṭṭa*.

Pra., XXVI-XXVII, Pt. 2 and 1, 1981, pp. 567-571.

Āryabhaṭṭa was born in 476 A.D. at Kusumapura (Patna). He composed a historical treatise on astronomy called *Āryabhaṭṭīya* (AB). Varāhamihira attributes to him several other works which are not available now. AB consists of four parts. Part 1, namely *Daśa-gītikāpāda* explains the interesting technique to express numbers by letters of *Devanāgarī* and in this notation he mentions the number of years in catur-yugī, etc. Part 2, namely *Gaṇitapāda* deals with arithmetics, algebra and geometry, particularly the discussion of indeterminate equations, simple and quadratic equations, and arithmetic and geometric series. Part 3, namely *Kāla-Kriyā-pāda* discusses mainly the motion of earth. Here he advocates the tradition to consider *caitra śukla pratipadā* to mark the beginning of a year. He seems to be first to introduce radian as a unit of angle in circular system and to give the ratio of a circumference of a circle to its radius as ($\pi=3.1416$) which is correct to four places of decimal. Part 4, namely *Golapāda* deals with astronomy.

Āryabhaṭṭa is thus rightly regarded as a pioneer in the field of Mathematics.—A.D.W.

398. Paramhans, Atmanand :—*Bhāratīya Śāstron meṁ Vaijñānika Tathya* (*Scientific facts in Indian Scriptures*). (in Hindi).

Pra., XXVI-XXVII, Pt. 2 and 1, 1981, pp. 157-164.

Generally people are of the opinion that ancient Indians worked on the topics which pertain to spiritualism only. The present paper discusses that the ancient Indian sages worked in scientific field also. In Ancient India, Mathematics held topmost position in sciences. The credit goes to the Hindus to have introduced decimal system of notation. The most modern branch of Mathematics, viz. the theory of relativity, recently given by Einstein, has roots in Indian scriptures. Several examples have been given here to point out the knowledge of

relativity theory, of the Hindus. An example is also given to show that the Indians were conversant with the said theory. It is concluded that the Hindus were far ahead in Physical sciences also.—A.D.W.

399. Prasad, E A.V. :—*Public Health Engineering in Varāhamihira's Br̥hat Samhitā*.

VUOJ, XXIII, 1980, pp. 91-96.

Varāhamihira in his *Br̥hat Samhitā* deals with ground water exploration. This subject is discussed in Chapter 53 entitled *Dakārgalam*. Subject matter of this chapter is as follows :

1. Plants and their external features, termite mounds, soils and rocks as hydrologic indicators to locate sources of ground water at depth 3-4 metres to 171.5 metres in varied environment.
2. Geophysical properties (acoustical, rigidity and thermal) as hydrologic indicators.
3. Geotechniques for the desegregation of hard rocks to lap ground water.
4. Metallurgical treatment to make from implements serviceable for breaking rocks in ground water exploration.
5. Public Health Engineering.

The present paper, in continuation to the earlier work of the author deals with the 'Public Health Engineering'.—A.D.W.

400. Sharma, V.P. : *Contributions of Śārṅgadhara in the Field of Materia Medica and Pharmacy*.

IJHS, XVI, No. 1, 1981, pp. 3-10.

Śārṅgadhara was a doyen in the field of Indian Medicine during the medieval period and made significant contributions in Materia Medica and Pharmacy by adding many new drugs and therapeutic uses and techniques. His *Śārṅgadhara Samhitā* (SS) is the popular text which deals with medicinal formulations and different pharmaceutical forms used in various disorders. In this process, the author, has been able to utilise all possible sources of drugs, new and old which were in demand at that time. Thus by introducing a number of new drugs with their therapeutic uses and also a variety of pharmaceutical forms, SS made a valuable contributions which helped to enhance the practical utility and consequent popularity of Indian Medicine.—A.D.W.

401. Sharma, Vijay Laxmi :—*Prācīna Bhārata meṇ Jyāmīti kī Sthiti* (Position of Geometry in Ancient India). (in Hindi).

Pra., XXVII-XXVIII, Pts. 2-1, 1981, pp. 253-256.

It is a decided fact that Vedas are the oldest works. They contain all knowledge. *Yajña* has a very important place in Vedic culture. *Yajña-kunḍas* were of various shapes. For their constructions some geometrical formulas were made which are now known as *Śulba Sūtra*. The period of *Śulba Sūtra* is admitted to be 800 B.C. to 500 B.C. Some scholars consider the period about 3000 B.C. According to B.B. Datta *Śulba Sūtras* are of seven types : (i) *Baudhāyana*, (ii) *Āpastamba* (iii) *Kātyāyana* (iv) *Mānava*, (v) *Maitreya*, (vi) *Varāha* and (vii) *Vārdhya*. The well-known Pythagoras theorem is contained in *Baudhāyana* and *Āpastamba Śulba Sūtras*. The paper concludes that Indians were familiar with geometrical theorems much earlier than any other country of the world.—A.D.W.

402. Singh, B.N. :—*Contribution of Madanapāla Nighaṇṭu to the Knowledge of Indian Materia Medica with Particular Reference to Fig. (Añjīra)*.

IJHS, XVI, No. 1, 1981, pp. 89-94.

Fig (añjīra), a product of Western Middle East has been regarded from pre-historic times as an anthropogenic tree and valued amongst nutritious food. It also held an important place in the mythology and religious life of the ancient peoples of, both, the East and the West.

Madanapāla Nighaṇṭu, a leading work on Āyurvedic Materia Medica, includes *añjīra* in the *phalavarga* where it is described in the context of dessert fruit, and makes a significant contribution to the knowledge of Indian (Āyurvedic) Materia Medica by clarifying the correct entity of the *añjīra* and dispelling the confusion with *phalgu* of the Āyurvedic Texts.—A.D.W.

403. Singh, R.S. :—*Contribution of Unānī Materia Medica to the Identification of Vedic Plants with Special Reference to Uśanā*.

IJHS, XVI, No. 1, 1981, pp. 41-44.

Uśanā occurs in the *Śatapatha Brāhmaṇa* as the name of a plant from which *Soma* was pressed. Thereafter, it disappears totally from the Indian tradition. In the name *Uśanā*, *Uśa* seems to be root word. *Uśa* appears in the later Saṃhitās and the Brāhmaṇas to mean alkaline earth. This note discusses the relation of India with other regions of Ancient World extending from the Mediterranean to the Indian ocean

and establishes that Vedic *Uśanā* and *Uśnān* of the Unāni Materia Medica are identical.—A.D.W.

404. Singh, R.S & Singh, A.N. :— *On the Identity and Economico-Medicinal Uses of Hastikarṇapalāśa (Leea Maerophylla Roxb., Family : Ampelidaceae) as Evinced in the Ancient (Sanskrit) Texts and Traditions.*

IJHS, XVI, 1981, pp. 219-222.

Sanskrit texts and classics abound in notices about plant species, lying dispersed in the veil of obscurity. There is need for a detailed research oriented study in Ancient Floral knowledge in their scientific and technological perspectives alongwith their economico-social and geographico-historical aspects. It deals with research pertaining to *Hastikarṇapalāśa* as evinced in its antecedents in textual references and its surviving use in the regional tradition met with the authors in the field study. Various knotty points regarding its correct identity have also been resolved.—A.D.W.

XIV—SOCIAL AND ECONOMIC INSTITUTIONS

405. Kalanidhi, M.S. : — *A Note on the Psychological Implication of the Dharma Śāstra.*

BITC, 1980, pp. 59-61.

The *Dharma Śāstra*, a record of the ethical behaviour of the ancient Hindus includes the twenty *Smṛtis* which deal with the law regulating the performance of religious rites, civil duties and atonement of sins. According to *Vaśiṣṭha Samhitā* envy, pride, self-praise, backbiting, egoism, anger etc. are to be avoided. *Gautama Samhitā* draws our attention towards some virtues of mankind. *Viṣṇu Samhitā* describes the general duties of a person such as forgiveness, truthfulness, self-control, purity, charity, adoration of the deities etc. *Viṣṇu Samhitā* and *Sātvata-Samhitā* say that good conduct removes all bad traits of man. A man of good conduct unenvious in temperament though not possessing other qualifications lives for a century.

Yājñavalkya, *Dakṣa* and *Śaṅkha-Samhitā* put an emphasis on the importance of Yoga and its physical and mental benefits for a man. Different *aṅgas* of Yoga have been depicted there. According to the *Dharma Śāstra*, sins can be atoned by the practice of Yoga. In fact, realisation of sin is a psychological concept.—B.M.S.

406. Moghe, S.G. :—*Dharma-Śāstra—Interpretation of the Kauṭīliya Arthaśāstras, II, 4.5.*

BSSS, VII, Pts. 1-2, 1977, pp. 19-22.

The paper makes an attempt to bring to light the interpretation of Kauṭīliya *Arthaśāstra* II. 4.5 as offered by the writers on *Dharma Śāstra* and examines if this interpretation truly represents the spirit of the *Arthaśāstra*. Concludes that the *Dharma-Śāstra* interpretation, although ingenious, is yet hardly satisfactory. The texts of *Arthaśāstra* II. 4.5 as presented by Haradatta and Vaidyanātha Dikṣita are important from the point of view of textual criticism as they record new readings not given by Professor Kangle.—M.R.G.

407. Oleksiw, Susan :—*A Note on Cāṭa in the Dharmaśāstra Literature.*

JOIB, XXXI, No. 2, 1981, pp. 131-134.

Sometimes the *Dharmaśāstra* mention an ambiguous term that

throws light on the origin and development of the material of the texts and their relationship to the other materials. One such term is *Cāṭa* which occurs twice in the known material *Smṛtis* and once in a *Smṛti* of unknown authorship. In none of the verses is the context so clear as to suggest a specific or restricted definition of this term. The commentaries on these verses defines *Cāṭa* as 'those who take another's wealth by deceit', 'deceivers who after gaining trust take another's wealth', 'deceivers', 'slander' or 'wolf'.

The author critically examines this term in the light of its etymology.—B.K.

408. Panda, Shishir Kumar :—*The Temple of Medieval Orissa : A Socio Economic Study.*

JAIH, XIII, Pts. 1-2, 1980, pp. 137-146.

See Under Sec. II.

409. Prasad, S.W. :—*Studies in the Origins of the Caste Kāyastha.*

PPB, VI, No. 1, 1978, pp. 55-65.

The author throws light on the origins of the caste Kāyastha. He suggests that they emerged as a new caste in early medieval India and may have come from Iran. Parthian and Kuṣāṇa rulers may have brought them as skilled administrators. In any case, they were originally writers and administrators. As the profession became hereditary they assumed the character of a caste which rose to high positions and great status.—N.P.N.

410. Ray, Vidyut Lata :—*The Role of Four Varnas During the Time of Nīlādri-Mahodayam.*

Pur., XXIV, No. 2, 1982, pp. 285-296.

See Under Sec. III.

411. Sahu, Bhairabi Prasad :—*Lights on Early Orissan Economy.*

JAIH, XIII, Pts. 1-2, 1980-82, pp. 128-133.

In the three main excavated sites, namely at Sisupalgarh, Jaugada and Asurgarh, the earliest occupation levels have been fixed around 300 B.C. The present paper throws light on the economy and society of Orissa during c. 300 B.C. to 300 A.D. The author attracts the attention towards a few inscriptions, assignable to the period under

study which mention the types of land, viz., uncultivable (*khila*), cultivable (*khila-sūnya*) and habitable (*vāstu*). From the hoards of iron implements, unearthed from different sites, some like the sickle and the axe are agricultural tools and help in forming some idea about the process of agriculture. The punch-marked, Kuṣāṇa and Purī-Kuṣāṇa, the Andhra and a few Gupta coins unearthed from different pockets throw a flood of light on the vigorous economic and brisk commercial activity in Ancient Orissa. Besides silver and copper, lead was also used in the preparation of coins. The Sisupalgarh excavation suggests that the use of lead was popular since 200 A.D. Orissa also seems to have had trade contacts not only within India but also with the outside world, specially with Romans, during the period under review.—B.K.

412. Sharma, Arvind :—*A Note on the Expression Brahmasambhavam of the Manusmṛti*.

JAIH, XIII, Pts. 1-2, 1980-82, pp. 99-102.

The paper indicates a possible explanation of the statement in the *Manusmṛti* IX. 320 about the Kṣatriyas as having sprung from the Brāhmaṇas which, according to the author, has hitherto been ignored by traditional commentators on the *Manusmṛti*.

The *Mahābhārata* and the *Bhāgavata Purāṇa* mention that at the beginning of creation, in the Kṛta yuga, there was only one *Varṇa*, and that gradually each succeeding *Varṇa* arose from the former. Sometimes this one *Varṇa* is identified as the *Brāhmaṇa Varṇa*. It is clear, therefore, that there existed an account of the origin of *Varṇas* according to which all the *Varṇas* including the Kṣatriyas sprang from the Brāhmaṇas. It is quite possible, that the above mentioned verse of *Manusmṛti* is a reference to the theory of all the *Varṇas* having evolved from an original Brāhmaṇa *Varṇa*.—B.K.

413. Tiwari, Gaurisankar :—*Śāṇḍilyagotrīya Brāhmaṇaṇ ke Kendra (Centres of the Brāhmaṇas of Śāṇḍilyagotra)*. (in Hindi).

KJIRSA, III, Nos. 1-2, 1980-81, pp. 141-146.

Describes the main centres of Śāṇḍilya Brāhmaṇas. Basically this Brāhmaṇa gotra belongs to Bengal and their movements to other parts of the country are recorded in Kolagullu Grant plate of Khottiga, Viṣṇu idol inscription of Kiar and copper plate of Mummunirāj of Konkan. These sources also show that they belonged to *Taḍagrāma*, *Taṭakgrāma* as well as the state of Gauḍas. Describes the ancient geography of Bengal and shows through epigraphical sources exact location of centres of Śāṇḍilya Brāhmaṇas. Concludes that they spreaded towards South India during the time of the Rāṣṭrakūṭas.—N.K.S.

XV—VEDIC STUDIES

414. Bhattacharji, Sukumari :—*Little Tradition and Great Tradition in the Atharvaveda.*

ABORI, LXII, Pts. 1-4, 1981, pp. 33-48.

The author presents in this paper, a detailed account of the Little or Folk tradition known as *Gṛhya* and of the Great or Orthodox tradition known as *Śrauta* in the Vedic religion. First of all, the *Śrauta* tradition dominated the society and consequently the *Atharvaveda Samhitā* because of its folk nature remained derecognised for a very long time. Later because of its beneficial nature, it gradually gained in popularity and also could achieve entry to the royal courts. Thus, this became too difficult for the orthodox tradition, which had little to offer as remedy for the troubles in day to day life, either to supersede or to deny the little tradition. Hence, after a long conflict, a mutual compromise took place, and finally a synthesis, of these two traditions was originated.—A.C.D.

415. Bhattacharya, Dipak :—*The Reconstruction of Atharvaveda Paippalāda, V. 18.*

JOIB, XXX, Nos. 3-4, 1981, pp. 153-158.

The article presents a text-critical reconstruction of the *Atharvaveda Paippalāda*, V. 18, along with exegetical comments, a translation and the discussion of a few relevant points. The basic MSS are five in number. Four of these are palm leaf manuscripts in Oriya characters discovered in the late fifties by the late Professor Durgamohan Bhattacharya. The fifth one is the birch-bark Kashmir MS reproduced by Garbe and Bloomfield in 1905. The selection of the hymn has been made with the intention of making the study conducive to a comparative estimate of its state of preservation in the different versions. — B.K.

416. Bhate, Saroja : *The Concept of Suffix in the Nirukta.*

ABORI, LX, Pts. 1-4, 1979, pp. 237-239.

See Under Sec. IX.

417. Bhise, Usha R. :—*Early Vedic Worship.*

BV, XLI, Nos. 3-4, 1981, pp. 6-25.

The early Vedic worship was channelled in three different ways,

namely, physical, verbal and mental. The paper, however, discusses the physical worship only. This type of worship consists of offering concrete materials like the *soma* juice, fuel sticks, *ghee* etc. Gifts of these materials were made to various deities keeping their likes and dislikes in view. It may be noted that gods did not accept the gifts blindly, even though their well being depended on the sacrificial share. They showed an awareness of the sentiments behind the offering and evaluated the oblations in their light. The sacrificial offerings were mostly accompanied by hymns, since the sentiments of a faithful heart could be conveyed only through words.

The rewards of worshipful offerings are manifold. Sometimes it is wealth, sometimes physical strength, nourishment and progeny.—A.K.V.

418.—Bronkhorst, Johannes :—*Yāska's Classification of Nipātas*.

ABORI, LX, Pts. 1-4, 1979, pp. 137-149.

Against the assumption of Yāska's commentators that the *Nirukta* gives a three-fold classification of particles, viz. *Upamā*, *Karmopasaṁgraha* and expletives, it is possible to show on reasonable grounds that the originally intended classification was four-fold, the fourth type being the particles which were discriminated against by Yāska and thus treated differently. Of these different particles viz. *hi*, *kila*, *mā*, *khalu*, *śaśvat*, *nūnam* and *sīm*, at least three viz. *khalu*, *nūnam* and *sīm* can also be used as expletives (Nir. 1.3.5-7). These peculiar particles, not treated as separate by the commentators of Yāska, can stand for various meanings. They constitute a third variety of the meaningful particles besides the fourth type of expletives or meaningless particles.—S.M.M.

419. Chaubey, B.B. :—*Vedasya Gauravam (Importance of the Vedas)*. (in Sanskrit).

Sāg. Pt. 3, 2038, pp. 35-38.

We meet with divergent views regarding the concept of the Vedas. The sūtrakāras and Indian Vedic commentators unanimously hold that the Veda is a collective designation of the Mantras and the Brāhmaṇas. Modern scholars hold that only the four Saṁhitās are the proper Vedas. But a thorough study of the subject reveals that there is a gradual development in the different concepts of the Vedas. In the Mantra as well as the Saṁhitā period by Veda one meant the three types of mantras viz. Ṛk, Yājuṣ and Sāman. In the Brāhmaṇa period by Veda one meant inter-alia the four collections of the three-fold Mantras viz. the *Rgveda*,

the *Yajurveda*, the *Sāmaveda* and the *Atharvaveda*. In the *Sūtra* period the *Brāhmaṇas* which actually were the commentaries on the Vedas, formed a constituent part of the Vedas.

The Vedas play a very significant role in the life of the Hindus. The elements of *dharma* such as *ṛta*, *satya*, *dikṣā*, *tapas* have found full expression in the Vedas. The Vedas show the path of unity of the family, unity of the society, unity of the nation and above all the unity of mankind. This is the greatness and significance of the Vedas.—Author.

420. Chakrabarti, Samiran Chandra : —*The Paribhāṣās in the Śrautasūtras : A Survey*.

JOIB, XXX, Nos. 1-2, 1980, pp. 1-7.

According to Patañjali a *paribhāṣā* clarifies the meaning of an entire text, just as a lamp, placed in a corner, illuminates a whole room.

Though the authors of the *Śrautasūtras* have not given the definition of *paribhāṣā*, the evidences found in *Varāha Śrautasūtra* and several manuscripts of the *Āpastamba Śrautasūtra* suggest that the general rules in a *Śrautasūtra* were known as *paribhāṣā*.

The *paribhāṣās* clarify or specify the scope of application of the injunctions of a *Śrautasūtra*. Some *paribhāṣās* give the clues to the abbreviations used in a *Śrautasūtra*. Several *paribhāṣās* supply the details of certain offerings which are not found in a *Śrautasūtra*. Some *paribhāṣās* deal with the cases of conflict. The relative predominance of a deity, and the oblation etc. are determined by these rules. Likewise, there are some other functions of the *paribhāṣās* which help in understanding the real intention of the author of a *Śrautasūtra*.

The *paribhāṣās* may be classified into three categories, viz. (i) *Śrautī* (ii) *Jñāpitā*, and (iii) *Sautrī*.—A.K.V.

421. Chauhan, D.V. :—*Caturbhr̥ṣṭi in the Ṛgveda*.

BV, XLI, Nos. 3-4, 1981, pp. 1-5.

The word *Caturbhr̥ṣṭi*, occurs in the *Ṛgveda* (X, 58.3) and also only once in the *Atharvaveda* (X, 5.50). The author of the paper intends to suggest that this word stands for the four elements, namely, *vāyu*, *agni*, *jala* and *prithivī*. Āryabhaṭṭa, the great mathematician also mentions only four elements and does not include *ākāśa* as an element. It is only the Upaniṣadic literature which has introduced the fifth element, i.e. *ākāśa*. The four-element concept is born in the Indo-European stage of the Aryan

Culture, continues in the Indo-Iranian period, has been recorded by the *R̥gveda* in the compound *Caturbhr̥ṣṭi* and survives on the Iranian side to date.—A.K.V.

422. Devasthali, G.V. : *Mādhava on Ekānyābhyām Samarthābhyām*.

ABORI, LXI, Pts. 1-4, 1980, pp. 205-209.

Mādhava, a not-much known commentator of the *R̥gveda* and the composer of *Mādhava-anukramanī* has made an appreciable effort to explain some of the portions of *R̥gveda* which had been left untouched before him. C. Kunhan Raja published this work about four decades back. Here, the author gives many remarks on the use of the rules of Pāṇinian grammar as quoted in the explanation of Vedic verses by quoting Bhaṭṭoji Dīkṣita and *Taittirīya Samhitā* etc.

The author observes that Pāṇini appears to have laid down a general option in the sūtras for accentuation of the verb of the first among the sentences. Mādhava shows by his discussion and exposition of Pāṇini (8.1.65) that he is a keen and close critic of the Veda and Pāṇinian grammar and has an equal mastery over other aspects such as etymology, metrics and accentuation.—B.M.S.

423. Dutt, Nomita :—*Yāska as Quoted by Sāyaṇācārya*.

VUOJ, XXI-XXII, 1978-79, Pts. 1-4, pp. 129-139.

Yāska is admitted by Sāyaṇa, as an ancient authority on Vedic interpretation. Sāyaṇa quotes Yāska while determining the sense of some of the prepositions as well as in support of his own derivations. Sāyaṇa even quotes legends that have been referred to by Yāska in connection with verses of the same sūkta. Besides these, many of Yāska's explanations to *R̥gvedic* verses have been quoted fully by Sāyaṇācārya.

Sāyaṇa quotes the same explanations in more than one place but he sometimes refers to them briefly. Similarly, while explaining some verses, he does not quote Yāska's explanation of the same verse and simply states that it has also been explained by Yāska. In a few places, he simply gives a summary of Yāska's statements in his own words. Sometimes he avoids quoting the whole explanation by taking the help of *itiyādi* (etc.). In many cases, the influence of Yāska on Sāyaṇa may be clearly seen, but Sāyaṇa does not refer to Yāska in these cases and his commentary is not exactly the same. Sāyaṇa very often quotes the derivations and explanations according to his own need.

The quotations from *Nirukta* found in the commentary of Sāyaṇa do not always exactly correspond to the available readings of the *Nirukta*. Change and omission of letters and words may be noticed.

Sāyaṇa's familiarity with the classical Sanskrit and some other recension of the *Nirukta* text also seems to play a part in such inconsistencies.—S.K.S.

424. Dwivedi, K.N. :—*Ṛgveda meṅ Varṇita Dāśarāja Yuddha* (The Battle of Ten Kings as Described in the *Ṛgveda*). (in Hindi).

San., LXVIII, No. 23-33, 1981, pp. 6-9.

See Under Sec. XI.

425. Gonda, J. :—*Notes on Prajāpati*.

Pur., XXIII, No. 2, 1981, pp. 149-160.

The problems connected with the survival, assimilation and transformation of Vedic beliefs and doctrines, Vedic customs and religious practices, mythical themes and divine figures are important for research in the history of Indian religion. The present paper is a collection of notes on presence of Prajāpati in the Purāṇas and a discussion of many unknown relations between the Vedic, Purāṇic and Āgamic religions.—A.D.W.

426. Goyal, S.G. :—*Science in Vedas III*.

VUOJ, XXIII, Nos. 1-2, 1980, pp. 79-89.

See Under Sec. XIII.

427. Hazra, R.C. :—*The Historical Backgrounds of the Maruts' (Or Rudras') Association with Indra and Rudra, and of the Purāṇic Story of Their Origin*.

Pur., XXIII, No. 2, 1981, pp. 101-148.

A critical study of the *Ṛgveda* and the other Vedic and non-Vedic literature reveals that Rudra was, unlike other Vedic deities, an unsocial and non-cooperative god. He was so touching and self conceited that he did not allow any other Vedic god to share honour with him in a Vedic hymn or sacrificial rite. Still, we find Maruts to be very friendly with him. Although the *Ṛgveda* repeatedly gives out the relation of Rudra and the Maruts to be that of a father and his sons or of an army

leader and his hosts and presents the latter much more frequently as being very intimate with Indra as his constant followers and associates, it is strange and significant that nowhere in this work Rudra is brought into connection with Indra either as a friend or as a foe. The paper discusses the interesting questions whether Rudra and Maruts entered the Vedic pantheon jointly at the same time or separately at different times and whence, when, how and why the Maruts came and got associated with Rudra.—A.D.W.

428. Kashikar, C.G. :—*Agnicayana : Extension of Vedic Aryan Rituals.*

ABORI, LXII, Pts. 1-4, 1981, pp. 121-133.

See Under Sec. I.

429. Kashikar, C.G. :—*Agnicayana : The Piling up of Svayamātrṇṇā.*

ABORI, LX, Pts. 1-4, 1979, pp. 215-218.

Frits Staal discovers history in the rite of the piling up of the *svayamātrṇṇā* brick in the fire-altar. He takes the *avidvānbrāhmaṇa* as a representative of the pre-Vedic fire cult. This is not tenable. The *agnicayana* is a ritual of post—R̥gvedic period. Staal's quoting some passages and interpreting them in accordance with his assumptions is not correct. The ignorant priest is simply one who did not study the Vedas and thus is called to pile up the first brick of the fire-altar by which he envelops the vital breaths of the sacrificer, his offspring and cattle. The Adhvaryu being aware of the peril in doing this asks the ignorant priest who is unaware of it through his lack of sacrificial knowledge to do this. Evidently this rite is an extension of the Vedic rituals and any pre-Vedic implication seen in it is inappropriate.—S.M.M.

430. Lal, S.K. :—*Cultic Fusion Vis-a-Vis the Sūryā Hymn.*

BV, XLI, Nos. 3-4, 1981, pp. 56-63.

A study of the first half (Verses 1-20) of the Sūryā hymn (RV. 10-85) is undertaken in this paper. This part of the hymn contains the description of a heavenly marriage in which Sūryā is the bride and Soma, Pūṣan and Aśvins are the prospective bridegrooms. It seems that Soma, Pūṣan and Aśvins have been mentioned in the marriage (Sūryā) hymn not as individual gods, but as the representatives of three different cults namely, the Soma-cult, the Pūṣan-cult, and the Aśvins-cult. The Soma-cult was the most ancient and enjoyed high status among the Vedic people. The followers of the Pūṣan cult, and the Aśvins-cult were not

recognized by the followers of Soma-cult. In order to acquire recognition and prestige these two cults staked their claim for the hand of Sūryā.—A.K.V.

431. Lariviere, R.W. :—*The Judicial Wager in Hindu Law.*

ABORI, LXII, Pts. 1-4, 1981, pp. 135-145.

In the author's view, the legal proceeding with a wager or guaranty (*Paṇa*) was one of the aspects of Hindu jurisprudence that was lost at the time of the compilation of the *Nārada-smṛti* (4th-6th century A.D.) or even at the time of *Yājñavalkyasmṛti* (1st c. B.C.-3rd c. A.D.). Viśvarūpa (800-825 A.D.), a commentator of *Yājñavalkyasmṛti*, does not give any procedural details of *paṇa* which is fairly unusual for him. It is only *Mitākṣarā* of Vijñāneśvara (1100-1125 A.D.) that gives an explicit description of the words spoken in making a *paṇa* alongwith the way in which it might work. It seems likely that the subsequent writers might have initiated this twelfth century account of *paṇa* without any first hand knowledge of it.

The *paṇa* must have been some sort of procedural device which was mandatory in certain circumstances and was not required in other circumstances. Unfortunately, the exact nature of the legal procedure accompanied by a *paṇa* must remain an object of guess work.—A.C.D.

432. Mehta, R.N. :—*Use of Cutting Tools of Stone in Atharvaveda.*

JMSB, XXX, No. 1, 1981, pp. 111-114.

See Under Sec. I.

433. Modak, B.R. :—*Sectarian Interpretation of the Veda : The View of Śrī Mādhavācārya.*

JSAOU, III, 1981, pp. 6-20.

Mādhava has ingeniously selected quotations from the Vedas and the Upaniṣads to prove the superiority of Viṣṇu by pointing out the defects or shortcomings in the other gods. Mādhava's *Rgbhāṣya* is a good attempt at giving a sectarian interpretation of the *Rgveda* so as to support some tenets of the *Dvaita Vedānta*. The fact that all the Vedas refer to one ultimate God-head is pointed out by him by referring to the mantra—*indram mitram varuṇam* .etc. In his opinion this God-head is Viṣṇu only. He says that as stated in the *Paiṅgi Śruti*, a man is liberated only when he knows the hierarchy of gods, and ascertains Viṣṇu to be the highest. The hierarchy of gods, according to the

Sauparna Śruti is as follows :—Viṣṇu, Lakṣmī, Prāṇa, Vāk, Rudra, Umā, Indra and then the other gods. Mādhava quotes various mantras to prove the inferiority of the gods like Indra and Sūrya etc.—P.G.

434. Modak, B.R. :—*Culture and Society of the Atharvaveda*.

JKU, XXVI, 1982, pp. 10-16.

The *Atharvaveda* presents a cultural and social picture, which is slightly different from the one presented by the *Rgveda*. Whereas the *Rgveda* concerns itself mainly with the praise and prayers as well as offerings to the various divinities, the *Atharvaveda* is interested mainly in the ordinary life of a common man. Hence, it possesses great value not only as a source of cultural history of ancient India but also as a highly interesting anthropological document.

Monarchical form of government becomes evident in some hymns, while in some other hymns the belief in the efficacy of the mantras becomes manifest. There are hymns pertaining to agriculture, commerce, medicine, magic, omens and portents. Some hymns contain philosophical speculations also. Thus, the hymns throw light on the different aspects of the culture and society of the age.—Author.

435. Patyal, Hukam Chand :—*The Atharvaveda Śaunaka (XX, 128-1-5)*.

ABORI, LXI, Pts. 1-4, 1980, pp. 59-72.

The ten sūktas (XX. 127-136) in the *Atharvaveda Śaunaka*, have been designated as *Kuntāpasūktāni*, which have been introduced and concluded by the expressions *atha Kuntāpasūktāni* and *iti Kuntāpasūktāni samāptāni*. Here the author makes an endeavour to translate only one sūkta (XX. 128-1-5) out of these *Kuntāpasūktāni*. While translating the verses, he also refers to the Brāhmaṇa-texts. The views of the western scholars like Johansson, F. Edgerton, A. Hillebrandt, R. Roth, Bloomfield, Macdonell, Keith, Griffith, etc. have also been quoted appropriately.—B.M.S.

436. Patyal, H.C. :—*Non-Indo-Aryan Sources as an Aid for Vedic Interpretation*.

ABORI, LXII, Pts. 1-4, 1981, pp. 219-225.

After a discussion on a few archaic Vedic words, the paper simply suggests that the comparative knowledge of Indo-European, Iranian and

other non-Indo-Aryan sources is very helpful in interpreting some unique and rare Vedic terms.—A.C.D.

437. Patel, Gautam :—*Sāyaṇabhāṣya on Chāndogyopaniṣad*.

JOIB, XXX, Nos. 3-4, 1981, pp. 160-164.

A manuscript of *Sāyaṇa-bhāṣya* on the famous *Chāndogya Upaniṣad* is preserved in the Bhandarkar Oriental Research Institute, Poona and another copy of the same work (only 5th and 6th *adhyāyas*) is lying with Oriental Research Institute, Mysore. The author brings these manuscripts into light through this article and informs that he is preparing a critical edition of this unpublished work.

The study of this work reveals that the author of the work, namely Sāyaṇa, possessed genuine Brahmanic scholarship, deep and extensive study of the sacred lore, command of the Sanskrit language and profound understanding of various branches of Ancient Indian Philosophies in general and that of Śaṅkara in particular. All these go to show that this Sāyaṇa and the commentator of the Vedas is one and the same person. Or as is accepted by almost all the scholars the famous Sāyaṇa was not an individual person but a whole team of scholars working together. Hence it is not unlikely that this Sāyaṇa and the commentator of *Chāndogyopaniṣad* might have been only a member of that worthy team of Vedic commentators—known today under a single name of Sāyaṇa.—B.K.

438. Post, Kenneth H. :—*Vedic Quotations in the Chāndogya Upaniṣad*.

ABORI, LXI, Pts. 1-4, 1980, pp. 39-58.

Many quotations have been given from the Vedic *Samhitās* in *Chāndogya Upaniṣad* (Ch. U.) e.g. R.V 10.72. 2-3; 10. 129.4. etc. The Gāyatrī and Virāj metres are in abundance in the Ch. U. Virāj has been explained in detail by Muir following Yāska. Gāyatrī has been related with *Prāṇa* in Ch. U. (1.1.5 and 1.7.1.). Virāj may consist of 1, 2, 3, or 4 *padas* of ten syllables each as described in *Puruṣa Sūkta* according to Eggeling. *Puruṣa Sūkta* has entirely been taken in *Vājasaneyī Samhitā* (31.1-16) for employment in *Puruṣa medha* as described in *Śatapatha Brāhmaṇa* (13.6). In this way, so many quotations have been taken in Upaniṣads according to the need in various rites.—B.M.S.

439. Sharma, Arvind : -- *The Three Gods, the three Guṇas and the three syllables of Om : A Study in Homologization in the Maitrāyaṇa-Brāhmaṇa Upaniṣad.*

BITC, 1980, pp. 73-77.

It aims to examine the omission of the connection of three *guṇas* with the three parts of *Om*. The internal logic of the Upaniṣad allowed the identification of only one triad of three *guṇas* of the three gods (Brahmā, Viṣṇu and Śiva) with the AUM the three syllables of OM. Both combinations of triads could not be simultaneously included without involving the author in a conflicting permutational correspondence. — M.R.G.

REVIEWS

NYĀYABINDUṬĪKĀ (DHARMOTTARA), Ed. Srinivasa Shastri, Pub Sahitya Bhandara, Meerut, 1975 (first edition), pp. 1-369, price Rs. 17/-.

Diñnāga and Dharmakīrti were two bright stars in the firmament of Buddhist logic who, through their learned contributions, illumined the field of ancient Indian Logic. Dharmakīrti who flourished in the first half of seventh century A.D. laid the foundation of the later school of Buddhist logic by his epoch making works like *Pramāṇavārttika*, *Hetubindu*, *Vādanaya*, *Nyāyabindu*, *Pramāṇaviniścaya* (available in Tibetan) etc. Dharmottara (750-810 A.D.) was another great Buddhist logician who carried forward the work of his predecessor Dharmakīrti by faithfully and lucidly explaining the text, *Nyāyabindu*, in his commentary. Though the great Russian Buddhologist F.Th. Stcherbatsky had published the present work as early as in 1918 but the later works on the Buddhist logic, in general and on the *Nyāyabindu* such as Vinītadeva's commentary, Kamalaśīla's abridgement etc. were not available to him. Professor Shastri in publishing this edition of the text has utilised fully all material available in the field of Buddhist logic in general and on the text in particular in preparing this edition. It is the first attempt of its kind to present logical thoughts of Dharmakīrti and Dharmottara in Indian language.

The introductory chapter which gives a brief review of the contributions made in this field by different writers, a summary of the contents of other works by Dharmakīrti and Dharmottara and critical evaluation of other later commentaries of the *Nyāyabindu*, is a mine of useful information.

The translation of the text in Hindi by Dr. Shastri is lucid and faithful to the text, explanatory notes are exhaustive and illuminating. The learned editor has also shed light on the differences, if any, in the interpretation of the text by different commentators of the text of *Nyāyabindu*.

There is no doubt that Dr. Shastri's learned work would generate interest in Hindi knowing students and scholars to undertake serious study of Buddhist logic which heretofore has attracted a host of foreign scholars like Stcherbatsky, Frauwallner, Steinkellner etc.

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TRIADIC MYSTICISM, Paul E. Murphy, Pub. Motilal Banarsidass, Delhi, 1986, pp. 1-216, Price Rs. 120/-.

The mystical philosophy of the Trika (Triadic) School, popularly known as Kāśmīra Śaivism is attracting the attention of both philosophers and theologians of the West in recent years. Many scholars like R. Gnoli, Lillian Silburn, Alex Sanderson etc. have translated a few Sanskrit texts or made in-depth study of some aspects of Trika Philosophy. But Paul E. Murphy is an exception. He is probably one of the few scholars from the West who has used comparative method for making in-depth study of Śaiva mystical theology, highlighting the striking resemblances existing between Kāśmīra Śaivism on one hand and Islamic and Catholic mysticism on the other. It is all the more laudable attempt on his part as he after having served the United States Marine Corps during the Second World War and also having taught Police Service and Criminal Justice at John Jay College, City University of New York, could feel attracted by esoteric religious philosophy of Kāśmīra Śaivism and undertake a comparative study of two mystically inclined theologies of the East and West. He has succeeded to a large extent in his object, namely presenting in lucid language the common elements in the mystical theologies of the Trika and Catholic religions.

He has presented the results of his investigation in four chapters. The first chapter deals with the history and metaphysics of Triadic Śaivism. In presenting his material he has for obvious reasons depended more on Secondary Sources viz. translations of Sanskrit texts by various authors in Italian and French. He appears to have made a special study of different Śaiva writers through translations.

In the second chapter dealing with various spiritual paths leading to liberation which according to the learned author constitutes the foundation of three Triadic Schools (Āgama, Spanda and Pratyabhijñā), he appears to have misinterpreted the tradition. He has expressed the opinion that out of four ways-Individual (*Ānava*), Energetic (*Śākta*), Divine (*Śāmbhava*) and the Null (*Anupāya*), first two are inferior paths as these consist of ascending degrees of mystical progression and the latter two form superior paths as these do not involve mystical progression and therefore result in instantaneous deliverance. The Śaiva Yogin can choose the way best suited to him. From inferior path inspired by moderate graces he can advance to superior path achieved through the reception of intense grace.

The above interpretation is not correct. The reviewer who has the fortune of making special study of the spiritual discipline of Triadic Śaivism under the guidance of late Mahamahopadhyaya Dr. Gopinath

Kaviraj has found from his study of original Sanskrit texts on the subject like *Tantraloka*, and *Tantrasāra* of Abhinavagupta that the different paths mentioned above are prescribed for different types of spiritual aspirants, though all the paths lead to the achievement of the same Supreme Goal namely Śivatva. As such different paths are neither superior nor inferior by themselves, nor are they complimentary to each other. The intensity of Divine Grace received by fettered individuals (*paśu*) determines the suitability of particular path which the individual aspirant would have to follow and perform the mode of spiritual discipline to reach to Ultimate Goal. There is thus no free choice given to the individual aspirants. Being staunch believer in the doctrine of Divine Freedom (*Svātantrya*), the Kāśmīra Śaivites hold that looking from the Supreme Lord's point of view, the intensity of Divine Grace is wholly governed by His Free will, there can be no other extraneous factor responsible for this. From the point of view of the individual aspirants however, varying capacity of the individual beings for holding the Grace can be postulated as the plausible explanation.

The discussion of devotional Triadism and the Triadic and Catholic parallels under four sub-headings in chapters three and four are commendable attempts at comparative study of two different religious traditions of the East and West under the broad umbrella of mysticism. He has rightly come to the conclusion that catholicism provides greatest number of parallels with Triadism. The book undoubtedly would inspire future generation of scholars to take up comparative theological studies.

The printing and get up of the book is excellent.

D.B. Sen Sharma

THE KRAMA TANTRICISM OF KASHMIR, Navajivan Rastogi, Vol. I, Pub. Motilal Banarsidass, Delhi, 1979 (first edition), pp. 1-296, Price Rs. 100/-.

The beautiful valley of Kāśmīra has been the home of diverse religious currents, both heterodox and orthodox in the distant past. Before the rise of Śaivism, Buddhism held its sway there for several centuries but when Śaivism made its appearance in early eighth century A.D. the Buddhist influence gradually waned and finally was obliterated completely from there. Then with the Śaivism other powerful currents of religious thought based on the Śaiva and Śākta Tantras entered there and got intermingled with the then dominating main stream of Śaivism in such a way that it has now become difficult to identify and isolate these trends in the main stream. Among religio-philosophical currents that enriched Śaiva thought, mention may be made of the Kaula,

Krama, Atinaya, Mahāsāra, Devīnaya, Kālinaya etc. Scholars who have made deep study of Kāśmīra Śaivism are generally aware of this but no attempt has been made so far to make analytic study of the religio-philosophy of Kāśmīra Śaivism and identify these different strands which go on to make Śaivism a powerful religious thought today and evaluate their individual contribution. Dr. Navajivan Rastogi had made a laudable attempt in this direction by undertaking the study of Krama Tantricism, a neglected area of Śaivism. He has thereby opened a new vista before the scholars to undertake similar studies of cognate religious currents in Kāśmīra.

Dr. Rastogi has first attempted to establish the independent status of *Krama* as a system of religious thought, by pointing out its distinguishing characteristics. He has then explained the significance of the term *Kramanaya* which frequently occurs in the different Śaiva texts, sometimes under different names.

He has expressed the opinion that though the literature of *Krama* Tantricism that is now available to us is posterior to ninth century A.D. *Krama* as a distinct religious thought existed in as early as sixth century A.D. and it had exerted influence on Vasugupta, Kallāṭa, Pradyumna-bhaṭṭa, Kṣemarāja, Varadarāja, Jayaratha etc. in their exposition of Śaiva thought. Dr. Rastogi has marshalled numerous quotations from their writings in support of his thesis.

At one place he has mentioned that Śivānandanātha is generally regarded as the 'origination' of *Krama* thought on systematic lines in Kāśmīra but there are some indications to the effect that the origin of *Krama* religious thought lay at Kāmarūpa, the renowned centre for the worship of Śrīvidyā. It is now well known that Kāmarūpa was also centre of activity of Matsyendranātha, the founder of Yogini Kaula tradition (different from Matsyendranātha, the teacher of Gorakṣanātha) and he is said to have visited Kāśmīra some time in the sixth century A.D. to propagate Śakti worship in Kaula way. The reviewer feels that this possibly inspired the origin and development of *Krama* mode of Śakti worship in Kāśmīra as a parallel current.

Dr. Rastogi's attempt to highlight the fundamentals of *Krama* Tantricism in the wider perspective of esoteric Tantricism of the Advaita Śaiva philosophy of Kāśmīra and its evaluation of *Krama* as a Tantric system and its interaction with Spanda, Kula, Tripurā and Buddhist Tantricism are his valuable contributions. The chapter dealing with different sub-schools of *Krama*, is a veritable mine of information.

The learned author has given a chronological account of the development of *Krama* thought together with analysis of the entire known

as well as extant literature towards the end of this book under review. This is a laudable attempt to reconstruct the history and development of religious thought which has enhanced the usefulness of the work. The reviewer is eagerly looking forward to his second volume in which the author proposes to study in-depth the metaphysical thought of monistic Śaivism of Kāśmīra in general and *Krama* school in particular.

The printing and get up of the book is excellent.

D.B. Sen Sharma

SWAMI DAYANAND, Sri Aurobindo, Pub All India Books
Sri Aurobindo Ashram Trust, Pondicherry, 1984, p. 22, Price Rs. 150/-.

Sri Aurobindo held Swami Dayananda in high esteem, not only because of his erudition and courage to draw new shades of interpretation differing from, sometimes opposing, those of Sāyaṇa but also because Sri Aurobindo felt Dayananda's interpretation an asset towards exposition of his own.

The book under review, brought out at the time of the centenary of the passing away of Swamiji reminds us of Sri Aurobindo's appreciation of Dayananda's contribution to Vedic studies by publishing only two articles written by Sri Aurobindo included in Cent. Vol. XVII. The publisher deserves praise on this account but we feel when the publishers intended to limelight the image of Swami Dayananda, projected by Sri Aurobindo, it was expected that they should have compiled all the utterances/citations of Sri Aurobindo on Dayananda.

The readers of this book will miss many remarkable passages such as :

"The third Indian contributor is older in date, but nearer to my present purpose. It is the remarkable attempt by Swami Dayananda the founder of the Arya Samaj, to re-establish the Vedas living religious scripture ... Himself a great Sanskrit scholar, he handled his materials with remarkable power and independence.

Dayananda's interpretation of the hymns is governed by the idea that the Vedas are a plenary revelation of religious, ethical and scientific truth... by a true understanding of the sense of the Vedas, we could arrive at all the scientific truths which have been discovered by modern research." (Cent. Vol. X, p. 29).

In spite of this fact, the book seems to be significant so far as the reappraisal of Swami Dayananda's Vedic commentary is concerned. In this regard Sri Aurobindo's following assertion particularly deserves to

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be referred to : "An interpretation of Veda must stand or fall by its central conception of the Vedic religion and the amount of support given to it by the intrinsic evidence of the Veda itself. Here Dayananda's view is quite clear, its foundation inexpugnable. The Vedic hymns are chanted to the one deity under many names, which are used and even designed to express his qualities and powers."

K D. Shastri

REFLECTION ON INDIAN ART AND CULTURE (KALĀ KUSUMĀÑJALI)—Special Issue of Museum Bulletin, Vol. XXVIII, 1978-79, Ed. S.K. Bhowmik, Pub. Department of Museums, Gujarat State, Vadodara (year of publication not mentioned), pages 387, photo-plates over 100, price Rs 250/-.

This special issue of the Museum Bulletin entitled 'Reflection on Indian Art and Culture' is dedicated to the sacred memory of Late Prof. Dr. Hermann Goetz, who ranks amongst the foremost scholars and historians of Indian art. A pioneer in leading the Museum movement in India, Dr. Goetz served the Museum and Picture Gallery, Baroda as its Director and Editor of the Museum Bulletin from 1942 to 1954. Divided into two parts, this volume of the Museum Bulletin contains the proceedings of the seminar lecture series programme organised by the Department of Museums, Gujarat State, in collaboration with the German Language Society of the M.S. University, Baroda in order to highlight the achievements and contributions of Late Dr. Goetz.

The articles of Part-I are connected with reminiscences and achievements of Dr. Goetz written by Umakant P. Shah, Walter Leifer, Mulk Raj Anand, R.N. Mehta, Heimo Rau, Ratan Parimoo, V.L. Devkar, B.L. Mankad, Maganlal D. Desai, S.K. Bhowmik and J.M. Mehta. These articles reveal various aspects of the life and personality of Dr. Goetz. His personal and direct association with eminent persons, his belief in the German liberal tradition, his interest in global co-operation, his ambition of evolving synthesis between Western and Asian cultures, his appreciation of the culture and civilisation for the growth of individual's sensitivity, his special contribution to Indian art and South-Asian art history, his ideas and major writings on Indian paintings, his administrative capacity to develop Baroda Museum into a true research and educational centre, his emphasis on the study of primary sources for understanding the Indian art heritage and synthetic approach and idea of the Museum as an instrument of education in developing countries, give a clear picture of Dr. Goetz's vast and varied contribution. The inclusion of his two articles, already published, and a complete bibliography of 273 articles, books and reviews provide an important addition to our knowledge.

The article on the study of Jagannātha—The State Deity of Orissa by Hermann Kulke should have been included in the second part of the volume.

Part-II of this volume contains eighteen useful and scholarly papers on various topics of museology and indology. It also contains reports on the re-organisation and development of three Museums in Gujarat, namely, Darbar Hall Museum, Junagarh, Junagarh Museum, Junagarh and Kachchh Museum, Bhuj. In his paper R.N. Mehta examines an old map of Gujarat and concludes that it was prepared in the mid of 18th century by the author of Mirat-i-Ahmedi of Cambay. M.S. Mate and Usha Ranade in their paper discuss two paintings—a set of two and six miniatures found at Nasik and the other one a beautiful cloth painting preserved in the Baroda Museum and Picture Gallery. According to the authors these two paintings between themselves trace the development of the concept of colour in *chakra* iconography and are the fullest expression of the 'Rāga Brahman'. D.C. Bhattacharya draws our attention to an interesting manuscript illustrating some of the *mudrās* connected with Buddhist iconography and rituals, now preserved in the Museum and Picture Gallery, Baroda. The author feels that the manuscript belongs to eighteenth or early nineteenth century and makes a visual documentation of the contents of the well known work of Kuladatta. J.C. Sikdar throws some light on metallurgy as revealed in *Suvarṇa-Raupya Siddhi-Śāstra* of Jainācārya Jinadattasūri. Arya Ramchandra G. Tiwari has four papers to his credit. He discusses a rare image of the Tripurāntaka and an image of Kāla Bhairava in Watsom Museum, Rajkot. His other two papers pertain to museology and importance of history. C. Margabandhu discusses a stone plaque of Mahiṣasuramardini from Amreli (Gujarat) and brings to our notice some interesting features of this relief. In his paper S.K. Bhowmik throws welcome light on Museum presentation and suggests that suitable methods of presentation should be evolved through experimentation. D.H. Koppar in his paper illustrates and examines eight tribal musical instruments of South Gujarat housed in the Lady Wilson Museum, Dharampur (District Bulsar in Gujarat). C.T.M. Kotriah stresses the need of careful planning of archaeological Site-Museums for communicating knowledge to the visitors. M.N. Gandhi in his paper, after tracing the art tradition in Kutch, discusses some of the note-worthy specimens of architectural wood-carvings now preserved in Kutch Museum at Bhuj, which according to him, are in no way inferior to that of the mainland of Gujarat. Raj Ratan P. Goswami throws light on the most popular and important musical instrument of Dangis, named 'Pavari' regarded as the divine musical instrument. K. Raghavachary and P.K. Trivedi discuss some selected sculptures recorded from Kalyanpur (District Udaipur, Rajasthan) which belong to 6th-8th century A.D. B.L. Nagarch briefly describes some of the loose sculptures

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discovered near the well known temple at Modhera. P.K. Trivedi gives a re-appraisal of the two identifications given by two other scholars regarding a specimen from Nagda and identifies the sculpture as *dhwajapurusa*. K. Raghavachary describes and illustrates a mutilated image of goddess Sarasvatī from District Birbhum (W. Bengal).

The scholars interested in museology and art history will definitely welcome the publication of this volume. This special memorial volume will enable the readers to recall Dr. Goetz's contribution and achievements to the world of art as well as the Museum world. The Department of Museums, Gujarat State and the Editor—Dr. S.K. Bhowmik deserve thanks, of all those interested in the development of Museum, for bringing out this special issue of the Museum Bulletin. The price of the publication seems to be reasonable taking into consideration that it illustrates over one hundred photo-plates. The publication, though fulfils its purpose, is full of printing mistakes.

U.V. Singh

RATIMANMATHA NĀṬAKAM OF JAGANNĀTHA PAṆḌITA, Ed. Jagannātha Pāṭhak, Pub. Gaṅgānātha Jhā Kendriya Vidyāpīṭha, Allahabad, 1983, pp. 16+144, price not mentioned.

This is a new edition of Ratimanmathanāṭakam. The first edition was published in the end of 19th century and has been out of print since long. The present edition is based on three manuscripts and unfortunately the editor has not utilised the old edition. In the Foreward the General Editor has said it to be a critical editon. But the deep and minute study of the text of this drama reveals that the author has proved his merit in all aspects of dramaturgy but the editor somehow could not do well. The edition is incorporated with erroneuous transliterations, e.g. on page 5, line 6. *erisīe* is transliterated as *īdṛśī* but according to context it should be *īdṛśyām* because here *erisīe* is a feminine pronoun of *sāmaggīe* and accordingly the sanskrit form should be *īdṛśyām sāmagryām*. At page 5, line 18 *viḥu* is transliterated as *api khalu* but correctly it should be *vibhu*, on page 15, in line 7, *śaṅkāvadīṇaṁ tumhāṇaṁ* is transliterated as *śaṅkāvatīnāṁ yuṣmākam*, but here the heroine of drama, i.e. Rati, is addressing her two companions, i.e. Kokilavāṇī and Kīravāṇī and according to the context the reading should be in dual number, i.e. *śaṅkāvatīyoḥ yuvayoh*. Similarly at page 19, in line 14, *aṇugahīda* is transliterated as *avahīte* while the correct reading should have accepted as *anugṛhīte* etc. Besides these kind of mistakes one finds several instances where either the transliteration is omitted with a question mark or the Prākṛta reading is put as it is, e.g. page/line=8/6, 8/14, 12/11, 14/14, 17/14, 20/16, 32/17, 32/19, 43/13, 45/15, 47/14, 94/5, 100/19 and 105/14 etc. The editor should have been able to give the transliteration if he afforded some pains. Though the editions has a *śuddhipatram* (Errata)

but one faces several text mistakes excluding the Errata, e.g. at page 11, line 68 *vitirṇavakṣuḥ* for *vitirṇacakṣuḥ*, at page 31, line 13, *fr̥ṣṇośīratālavṛntasamīrah* for *kṛṣṇośīratālavṛntasamīrah*, at page 46, line 14, *uttān-aipapi* for *uttānairapi*, at page 66, line 12, *mahendradṛgvalana* for *muhendradṛgavalaya*, at page 108, line 23, *manmathamapahṛtagarvvaṃ* for *śambaramapahṛtagarvvaṃ* etc.

Even in the 16 page *nivedanam* there are several printing mistakes. The get up and printing of this drama is goodlooking. Two *Pariśiṣṭā*'s and an index of verses are useful. On the basis of this edition, utilising the old one, which is available in some reference libraries one can prepare a very good critical edition. Present reviewer has studied the text of this drama critically which is to be published soon in a research paper form.

R. Singh

THE RĀMĀYAṆA IN PAHARI MINIATURE PAINTING, Jutta Jain Neubauer, Pub. L.D. Institute of Indology, Ahmedabad, 1981, pp. 58+Plates XXVIII with 63 illustrations (14 Coloured, 49 Black and white), Price Rs. 108/-.

The author in his illuminating text emphasizes on the major miniature series that have originated in the mountain region in the north-western corner of India. The work also contains some Rāmāyaṇa Series of other regions in India for the sake of comparison. It elaborately deals with the Rāmāyaṇa Series of c. 1720, so called, 'Siege of Laṅkā Series' and their stylistic features and relationship. The text is followed by a descriptive catalogue of the three series, the third being from the Museum of Indian Art, West Berlin.

The present monograph in the beginning evaluates in brief Vālmīki's Rāmāyaṇa, elucidates the three types of Rāmāyaṇa miniatures, clearly points out the states and regions covered by Pahari area, enumerates stylistic features of Pahari Painting and gives an interesting account of Rāma worship in the Pahari region. It sympathetically takes note of the view that Pahari Painting had its origin in the folk painting of the area. As regards the Rāmāyaṇa Series of c. 1720, the author is of the view that due to its nearness in style with the Basohli Gīta Govinda, this series was most likely created in the area of Basohli. The date of the Rāmāyaṇa Series put by K. Khandelvala in the ruling years of Raja Jit Pal of Basohli (A.D. 1736-1759), according to the present author, might be slightly too late considering the more advanced state of the Gīta Govinda Series, dated 1730 in the colophon. The most striking common features of the Rāmāyaṇa Series, i.e. the iconography of Rāma and Lakṣmaṇa roaming around in the woods, is elaborated here with

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minute details. The various aspects of the 'Siege of Laṅkā Series' such as the nature of the leaves, the combination of colours, the simple composition of the two dimensional surfaces, the costumes of the persons and the depiction of the palace etc. present an illuminating picture of the whole series.

As the story of Rāmāyaṇa has fascination for all the classes of Indian people, the study of the Rāmāyaṇa Paintings along with their reproduction will surely have wider appeal. Keeping in view the many fold merits of the work, the Director of the Institute, rightly hopes that lovers of Indian Art will welcome this publication which also has additional qualities of excellent and prompt printing.

P. Gupta.

VAIDIKA DARŚANEṢU JÑĀNAM, Swami Atmananda Paramhansa, Pub. Raja-Prakashanam, Varanasi (first edition), 1982, pp. 1-187, Price Rs. 55/-.

The present work named as *Vaidika Darśaneṣu Jñānam* is originally a doctoral thesis of Swami Atmananda Paramhansa, on which the degree of Vidyā-Vāridhi (Ph.D.) was awarded by the Vārāṇaseya Saṁskṛta University (now Saṁpūrṇānanda Sanskrit University), Varanasi. It is an original work written in Sanskrit language, taken up by the author with a view to accumulate the material related to the concept of knowledge, hitherto scattered in different ancient sources of Indian Philosophy.

The whole book is divided into seven chapters. The first chapter tries to determine the place of knowledge (*jñāna*) among different elements (*padārthāḥ*) accepted by different systems. It also refutes the theory of contraction of knowledge (*jñānasya saṁkoca-vikāsayoḥ siddhāntaḥ*) adapted by the Viśiṣṭādvaitins.

Second chapter named as "self-luminosity of knowledge" establishes the views of Advaitavedāntins, Prabhākaras etc. that knowledge is self-luminous. Here again the Viśiṣṭādvaitin's view of 'contraction of knowledge' is refuted on a scientific basis that contraction of the light of knowledge (*jñāna-prabhāyāḥ saṁkocaḥ Vikāsaśca*) will result in the contraction of the source of the light, i.e. *ātmā*, and it will not be acceptable to any Vaidika System because the soul is regarded as eternal by them.

Chapter third deals with the problem of the 'abode of knowledge' (*jñānāśrayaḥ*), which according to Nyāya, is the soul (*ātmā*). But according to the Advaita Vedāntins knowledge itself is soul and soul is knowledge, and hence there is no question of soul, being its abode.

Chapter four "kinds of knowledge" is divided by the author into two parts. The first one throws light on the kinds of knowledge acceptable to the Vaiśeṣikas, while the second one reflects upon the views of Naiyāyikas, Sāṃkhya and other Vaidika systems. Here the author emphasizes upon the necessity of *nirvikalpaka-pratyakṣa* along with *savikalpaka pratyakṣa*. *Yathārtha Khyātiḥ* of Viśiṣṭādvaitins is also refuted.

In chapter five, the author discusses different means required to get knowledge of some object. Here, the author rejects the modern method of perception and confirms the Naiyāyika view that our senses illumine the object after having a direct contact with it (*Vastu-prāpya-prakāśa-kāritvam*). He also compares the views of 'Vīcī-taraṅga-nyāya' with the Wave theory of modern physics, while discussing the method of audio-perception. It is creditable on his part to compare the old with the new.

Chapter Six throws light on the various theories regarding the validity of knowledge.

The last chapter (VII) discusses different views as to which is the main cause of emancipation (*mokṣa*). It establishes that knowledge (*jñānam*) alone is the main source of emancipation. It discards the view of *jñāna-karma-samuccaya* in this regard.

It can, thus, be construed that the present work is a brilliant example of the author's critical and methodical outlook. *Jñāna-pari-caya-saraṇī* given in the beginning of the book is very helpful in having the idea of every aspect of knowledge (*jñāna*) at a glance. The author deserves high appreciation for the learned and thoughtful work, produced by him before the philosophical world.

V. Rani

STUDIES IN INDIAN PHILOSOPHY (A Memorial Volume in Honour of Paṇḍita Sukhlāla Jī Saṅghvī), Pub. L.D. Institute of Indology, Ahmedabad-9, 1981, (first edition), p. 323, Price Rs. 60/-.

It is a work of great appreciation on the part of L.D. Institute of Indology, Ahmedabad to publish this commemoration volume in honour of Paṇḍita Sukhlāla Jī Saṅghvī in the year of his centenary. In fact, Paṇḍita Sukhlāla Jī Saṅghavī was an eminent Indologist and a great thinker who dominated the world of Indian philosophy and religion for more than six decades by his deep insight and noble personality. He had in him a rare combination of traditional learning, critical approach and the wide outlook of modern scholarship. And hence, this volume is a fit and much deserving tribute to him.

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This volume contains twentyfour scholarly research papers related to different aspects of Indian philosophy by the learned Professors and Scholars of India and abroad alike. The initial 20 pages (in four different articles) throw light on the life, works, personality and scholarship of the great saint and philosopher-Paṇḍita Sukhlāla Jī Saṅghvī, in which they call him "Champion of Justice and Truth", "Original Thinker" and so on.

Almost all the papers depict a thorough learning and deep insight of the respective authors.

In the end, I should congratulate the Director, L.D. Institute of Indology, Ahmedabad for publishing such a brilliant volume in the memory of great Indian Philosopher. I hope this volume will be of immense value to those interested in the studies of Indian philosophy specially of Buddhism and Jainism.

V. Rani

SANDHI-KĀVYA SAMUCCAYA, Ed. R.M. Shah, Pub. L.D. Institute of Indology, Ahmedabad—9, 1980, pp. 14+136, Price not mentioned.

As the Sanskrit and Prakrit Mahākāvyas were divided into Sargas and Aśvāsas respectively, Apabhraṁśa Mahākāvyas into Sandhis, hence called Sandhibaddha or Sandhibandha Kāvyas. These Kāvyas, composed on the subjects like—biographies, popular tales and mythological stories are the speciality of Apabhraṁśa literature.

Here, Dr. R.M. Shah has edited about twenty Sandhikāvyas which were composed in the period of about three centuries, i.e. thirteenth to fifteenth centuries A.D. Many of these kāvyas were published in various collections at different times. But it was necessary to edit a standard recension of these Sandhikāvyas after critically examining and comparing the available manuscripts. Dr. Shah has done an appreciable work by collecting the manuscripts from all possible sources, examining them critically and deciding the most suitable and authentic text, in some cases upto four or more manuscripts have been used.

Besides, the author in an exhaustive and detailed preface, dealing upon the origin and development of these kāvyas, has discussed about their characteristics, subject matter, author, time, used metres and figures of speech etc.

In the last appendix he has given a glossary of words which is very useful and important for the linguistic studies, as the language of these Sandhikāvyas represents the transition period from Apabhraṁśa to old Gujarati. In that language there is much influence of

Apabhraṁśa though the gradual progression towards Gujarati is remarkable.

On the other hand these Sandhikāvyas are of much value for the study of culture and social traditions of that time.

K.C. Vidyalankar

JAINA DARŚANA KĀ ĀDIKĀLA, Dalasukha Malvania, Pub. L.D. Institute of Indology, Ahmedabad-9, 1980, pp 3+39, price Rs. 8/-.

Jain Philosophy is said to be developed on the basis of the sayings of Tīrthaṅkara Mahāvīra, but there is a great problem of deciding the authenticity of these sayings. It is very difficult to find out the original concepts on which the whole structure of Jain Philosophy stands.

Mr. Malvania, an authority on Jain Philosophy, in his two lectures, delivered in Shivaji University, Kolhapur in 1977, in the memory of Dr. A.N. Upadhye, has successfully discussed and elaborated the two points. He clarified the different levels found in Jain Āgamas regarding the concepts about the instruments of right cognition (*Pramāṇa*) and the objects of right cognition (*Prameya*).

First of all he says that the Vedic tradition which is found in the four Saṁhitās and Brāhmaṇa-texts is materialistic and possessive. By giving up support to the mechanical and archaic rituals of sacrifices the tendency of introspection and self-realization began in the Upaniṣad. Mahāvīra and Gautama Buddha mainly accepted this introversion and propounded the equal religious rights for every human being. Mahāvīra, having a more advanced concept, told that each animal also had the equal right of being. Hence the main object of the Jain scriptures (Āgamas) was to teach the lesson of equality and to emancipate the human being from the cause of possessiveness.

1. Mahāvīra gave his ideas and concepts in his various talks at many places. The disciples collected them, explained and interpreted according to their intelligence. As the time passed it became difficult to decide the basic scriptures (Āgamas). Hence at about three times and places, i.e. Pāṭaliputra, Mathurā, and Valabhi Jain scholars met and decided the original scriptures, though with necessary changes, additions and corrections.

After sometime Devardhi wrote these Āgamas on paper and decided twelve in number which were acceptable to both the Jain sects—Śvetāmbara and Digambara. In these Āgamas a gradual development of Jain thoughts and traditions can be seen. Mainly ethical concepts of *Ahimsā*, *Aparigraha*, *Satya*, *Karma* and *Tapas* were original but as the time passed the

concepts about soul (Śaḍjīva Nikāya), time, some other aspects of *Karma* and other philosophical points were added to give it a solid logical base.

2. In the second lecture the author has successfully tried to give a basic idea of Jain Philosophy on the basis of first *Śrutaskandha* in *Ācārāṅga* and second *Śrutaskandha* in *Sūtrakṛtāṅga*. Though in *Ācārāṅga* and *Sūtrakṛtāṅga* the main objective is to show the sanctity of character and not to discuss and prove the doctrines logically. The author has shown that in the thoughts found in *Ācārāṅga* there is a great similarity with those found in Upaniṣads, especially about the concept of soul (*jīva*), action (*karma*), rebirth (*punarjanma*), nonviolence (*ahiṃsā*) and salvation (*mokṣa*) as the Jain thoughts developed just after the Upaniṣadic period. But about the means of emancipation, in *Ācārāṅga*, three means—perception, knowledge and character are referred to out of which character has been considered the most important. Thus *Ācārāṅga* emphasis mainly on character.

Besides, there are some terms used on the basis of which some basic concepts of philosophy can be drawn which may be an introduction to the gradual development of Jain Philosophy. To prove these basic concepts of Jain ethics later Āgamas have some more logical material though the real thinking on logical lines began in later philosophical treatises.

Basically to know about the soul (*jīva vidyā*) was the specific thought of Jain Philosophy, therefore Āgamas have profound material about it. With the knowledge (*jñāna*), perception (*darśana*) and character (*śīla*) of soul they have also considered about the different kinds of soul and its allied objects as senses (*indriya*), mind (*mana*) and body (*śarīra*), metempsychosis, action, the cause of transmigration, bondage of action, liberation from the bondage of actions etc.

It was found that the bondage of actions which remains with the soul in other births, consists of the atoms (Pudgala) which are lifeless. So the vivid delineation of atoms (Pudgala) became necessary. When the transmigrations of soul with pudgalas was decided then they have to consider about other allied subjects also. Thus the Jain Philosophy developed mainly to investigate the theory of soul, its transmigration according to its deeds in a life, and finally to get rid of the bondage to achieve liberation (*Nirvāṇa*).

K.C. Vidyalkar

SANSKRIT NĀṬAKON NO PARICAYA, Tapasvi Nandī, Pub. University Book Production Board, Gujarat State, Ahmedabad—9, 1979, pp. 8+489, Price Rs. 17/-.

Under the scheme, sponsored by the Education Ministry of the Government of India for the production of books and literature in

regional languages at the University level, Dr. Tapasvi Nandi has successfully tried to give an elaborate introduction of Sanskrit Drama in Gujarati language, so that the students of graduate and postgraduate standard may get an authentic knowledge of Sanskrit Dramatic Literature.

The author has divided all the material into twenty two chapters. In the first chapter he has delved upon the origin, development and characteristics of Sanskrit Dramatic Literature. Discussing about the origin, first of all, he has given Indian view found in ancient treatises on various subjects and then criticising the singular ideas of modern authors has propounded an absolute theory which is based on the natural psychological and social traits of human being. He clearly refutes the idea that Sanskrit Drama has a Greek origin or influence and says that Sanskrit Drama is the original production of Indian society and environment.

So far as the development of Sanskrit Drama is concerned, he is of the view that it began in the far past, i.e. with the advent of Vedic Saṁhitās and Brāhmaṇas and is still in creative process. Its characteristics are according to the Indian culture and religious traditions based on human nature and human virtues. Morality, beauty of life and attainment of four aims of human being (*Puruṣārtha*) with worldly entertainment were the guiding qualities for the poets. They have shown the eternal values of life, love, importance, high estimation, welfare of humanities etc.

In second chapter he has given a brief narration of different kinds of Dramas (Rūpakas) with their definitions according to Sanskrit Dramaturgy.

After that dividing the whole available dramatic literature in four periods he has discussed about the dramatists and their dramatic compositions. He has tried to maintain the balance in the discussions about the historical background—as time, place etc. and the critical appreciation of his literary productions so that the students may be fully acquainted with the poetic excellence of the poet and be inspired to read the original texts.

One thing is to be considered, Dr. Nandi, while considering about the time of Aśvaghoṣa, Bhāsa and Kālidāsa, has followed the view which places Aśvaghoṣa before Bhāsa and Kālidāsa but according to Indian tradition and literary evidences Bhāsa can be placed in 4th century B.C. and Kālidāsa in 1st century B.C.

Besides, in 18th and 19th chapters, Dr. Nandi has given a detailed description of the local (Gujarati) Sanskrit dramatists and in 20th to 22nd chapters he introduces some later unknown dramatists and their

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compositions, which can be considered his new and original contribution.

K.C. Vidyalkar

INDIAN PHILOSOPHY, Pandit Sukhlalji, Ed. D. Malvania and N.J. Shah, Pub. L.D. Institute of Indology, Ahmedabad—9, 1977, p. 119, Price Rs. 30/-.

The present work from the pen of a well known scholar in the field Pt. Sukhlalji, is made up of five lectures in a series focussing upon the pivotal topics within the fold of Indian philosophical tradition, viz. the world, soul and God. As is rightly said in the preface, the author's 'knowledge of the sources, his historical sense, his critical acumen, his comparative method and the soundness of his judgement make him a safe guide in a field in which there are many pitfalls'.

The evolution of Indian philosophical speculation and the subject-matter of philosophy are discussed in the first lecture. The second lecture is devoted to the problem of causation and deals with the foundation of philosophical cognition and the limitation of knowledge-capacity. The third lecture encompasses an appraisal of various view points regarding world, i.e. the non-conscious element. The fourth and the fifth lectures are designed to scrutinize the divergent views regarding soul and God respectively. The author very succinctly attempts to account for such divergences as that occur between the trends of speculations in various schools with a view to deciphering the original intention behind any particular trend. After the lectures by way of concluding remarks, the author presents his views on what is the relationship of philosophy to life and how does this relationship evolve: 'In the ultimate count, the philosophical discipline inspires man to undertake a consideration of the relation that obtains between man on the one hand and the world and the remaining mass of living beings on the other. This consideration on its part transforms man. he develops a vision of self similarity and even one of self identity. This very vision is the aim of humanity'. (p. 110)

The author has based his treatment of the subject on the original texts. He has neither shirked his responsibilities nor chosen the line of least resistance. His is avowedly a scholarly approach to the issues at hand discarding with all possible care 'the easy pathway of writing in a popular style'. At the end is appended an appropriate index in respect of technical terms, persons, texts and authors etc. The translation is excellent and the get up of the book is in keeping with the tradition of L.D. Institute.

LAKṢMĪSARASVATYOR VIVĀDAḤ OF RĀMĀNANDA, comm. Ed. Umaraman Jha, Pub. Vibha Jha, Gangolitol, Lohna Road, Darbhanga (Bihar), 1984, pp. 10+46, Price Rs. 10/-.

The numerous episodes built around the mythological delineation of gods and goddesses in Indian literature are a source of its richness and variety. More often than not depiction of divinities is made in a leisurely mood and from a worldly point of view to render it artistic and enjoyable thanks to the concessions obvious to any poetic enterprise. The contention between *Lakṣmī* and *Sarasvatī* the goddesses of wealth and learning respectively based upon the traditionally assumed mutual incompatibility between wealth and knowledge, is wellknown. This has been referred to in literary works like *Raghuvamśa*, *Vikramorvaśiyam*, *Avantīsundarikathā*, *Daśakumāracaritam*, *Naiṣadhīyacaritam* and so on.

The present work comprises of a short Sanskrit poem of 60 verses dealing with the contention between *Lakṣmī* and *Sarasvatī* composed by Rāmānanda in Śaṁvat 1740. The style is simple and lucid and various metres, viz. *Mandākrāntā*, *Śikharinī*, *Prthvī*, *Harinī*, *Vasantatilakā*, and *Śārdūlavikrīḍita* are freely used. Although in regard of poetic excellence this poem is mediocre, still its presentation in dialogue form rich in pun and various figures of speech, surely draws the attention of a connoisseur. *Lakṣmī* has called *Sarasvatī* names like barbarian, over-talkative and harsh etc. and *Sarasvatī* has addressed *Lakṣmī* as ill-natured, haughty and low etc. In fine, the gods approach both the deities and remember them of their actual oneness as they are manifestations of the one Divine Mother. Thus they overcome their long spell of contention and get back to their singular origin.

The Hindi commentary is mostly a rendering of the work into Hindi besides taking notice of metres and figures of speech. In spite of the few printing mistakes and lack of caution in the editorial work at places the edition of the work brings to light this yet unnoticed literary work on the subject for which the editor deserves appreciation of the students of Sanskrit literature.

Dr. Umaraman Jha and Tirumal Tirupati Devasthanam of Tirupati deserve our hearty thanks for publication of this work.

S.M. Misra

SOME ASPECTS OF INDIAN CULTURE, A.S. Gopani, Pub. L.D. Institute of Indology, Ahmedabad, 1981, pp. 1-199, Price Rs. 48/-.

The work under review is said to be a collection of selected research articles written by Dr. A.S. Gopani at different times and on several occasions and published from time to time in the periodicals

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devoted to researches in Indology. In the foreword the Director of the Institute Dr. Nagin J. Shah describes the articles as based on the study of original texts and, therefore, authentic.

The volume contains 21 articles in all which cover a wide range of subjects including religion, philosophy, education, languages, literature and astrology etc. It is obviously not possible in the space at our disposal to refer to each article included in this collection but it has to be observed generally that not all the articles in this volume can be called research papers. Nor can one agree with the statement that they are based on the study of original texts. A couple of them are of general nature and would cater to the interest of layman rather than of a serious student or scholar in Jainism. In case of quite a few of them the author has himself admitted that he has either translated them from the works of other scholars or compiled them from secondary sources. Only a few articles like those on the 'Ājīvika sect - new interpretation', 'Heretics of Jainism', and 'Characteristics of Jainism' can be strictly accepted as contributions based on original sources.

In view of the above, anyone picking up the volume with the hope of finding solid research material on topics relating to Jainism is likely to feel slightly disappointed. It would have been better if the collection of articles had been restricted by Dr. Gopani to his research papers. The price in the circumstances is undoubtedly high.

O.P. Bharadwaj

PRAJÑĀ-BHĀRATĪ, Ed. Prof. Damodar Thakur, Director, Higher Education, Bihar, Pub. K.P. Jayaswal Research Institute, Patna, Vol. I, 1981, pp. i to iii + 1 to 341, Price Rs. 60/-.

The volume under review is the first issue of the Research Journal Prajñā-Bhārati published by the Director, K.P. Jayaswal Research Institute, Patna, with a Board of Editors comprising him and the Directors of the three other Institutes of Bihar namely, the Nava Nalanda Mahavihar, Nalanda, Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning, Darbhanga, Prakrit Jainology and Ahimsa Research Institute, Vaishali and Prof. Damodar Thakur, Director, Higher Education, Bihar, as Chief Editor.

Prof. Thakur deserves to be congratulated for taking initiative in starting this Research Journal since on his assumption of the charge of the Director of Higher Education, Bihar in which capacity he took over the general supervision and direction of the four Research Institutes mentioned above, he felt that there was no good research journal embodying their research activities and achievements. The decision was taken in a meeting of Directors of these Institutes and it was also

decided to associate with this Research Journal individuals and institutions engaged elsewhere in works of allied nature. Every Indologist will appreciate this decision and welcome the addition of a good Research Journal to the small number which are at present being regularly published.

The present volume contains 34 articles from well known scholars on various subjects in the field of Indology and as could be expected also carries some book reviews at the end. The scholars represented in this number include names like K.K. Datta, B.P. Sinha, Mrs. Aruna Halder and Dr. S.H. Askari among many other illustrious researchers. There are also articles on the history and the activities of the four Research Institutes already mentioned which will make the scholars familiar with them. Although the journal was intended to be published thrice a year, all the three parts had to be combined into one volume for lack of better Press facilities and on account of other difficulties.

Considering 341 pages of valuable material presented in it, the price of Rs. 60/- appears to be quite reasonable.

The appearance of Prajñā-Bhārati will be welcomed by Indologists with the hope that it will continue to appear regularly.

O.P. Bharadwaj

LAKṢMAṆA'S SŪKTIRATNAKOŚA, Ed. Nilanjana S. Shah, Pub. L.D. Institute of Indology, Ahmedabad, 1982, p. 71, Price Rs. 9/-.

Mrs. Nilanjana S. Shah, first published the text of Lakṣmaṇa's Suktiratnaśa in Sambodhi Vol. III (1980), the Research Journal of the L.D. Institute of Indology and it has now been brought out in book form by the Institute. The Text has been critically edited on the basis of two palm leaf manuscripts and the Editor has added an Introduction, a Bibliography, an Errata and a Subject Index in the beginning and an Alphabatical Index of verses along with a list of abbreviations at the end.

The anthology contains 659 verses in all and was probably compiled sometime between the 10th and 13th centuries A.D. Although the compiler has not indicated the sources of the verses the Editor has taken trouble to locate the origin of forty of them in about 12 works. The introduction gives information about the author, the manuscripts used by the Editor and sources of the verses and adds brief account of other Jain Subhāṣita Saṅgrahas followed by an evaluation of the work. The price is very reasonable and there is every reason to hope that those interested in Sanskrit literature will find the work interesting.

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DHARMENDRA NATH SHASTRI

1897-1986

Dr. Dharmendra Nath Shastri was born on 14th November, 1897 at village Ater Chandi in Bareilly District of U.P. in an orthodox Arya Samajist family. His father Dr. Kedar Nath wished it fervently that his son should receive education on the ancient Indian pattern of the Gurukula system. Accordingly he was sent to the Gurukula at Sikandarabad in 1905 where he received his education in Sanskrit language and literature. The Gurukula was shifted from Sikandarabad to Farrukhabad and from thereto Vrindavan where Dr. Dharmendra Nath completed his Sanskrit studies in 1918 and obtained the degree of Tarkashiromani in the first class with first position. Amongst his class-fellows were Dr. Mangal Dev who later on became the Vice-Chancellor of the Varanasi Sanskrit University and Pandit Uday Vir who distinguished himself in the Darśana Śāstra.

Dr. Dharmendra Nath was appointed as Acharya at Gurukula Vrindavan in 1919. After this, he passed the Shastri and B.A. English only examinations of the Panjab University, Lahore and joined the M.A. Sanskrit Course at D.A.V. College, Lahore and passed the M.A. Examination in 1923 in the First Class, with first position amongst the Sanskrit candidates in M.A. examination of that year. He was appointed Professor of Sanskrit at the Meerut College, Meerut in 1924 and held this post till 1958. During this period he obtained two academic distinctions (a) the degree of D.Litt. from the University of Agra in 1958, and (b) the degree of Vidyamartand (Honoris Causa) from Gurukula Kangri, Hardwar. In 1961, he was appointed Professor and Head of the Sanskrit Department as well as the Dean of the Faculty of Indic Studies, at the Kurukshetra University. He held these posts upto 1964.

Dr. Dharmendra Nath was a very energetic academician who trained a large number of students in Sanskrit research work and guided them for the Ph.D and D. Litt. degrees. In 1958 he founded an Institute of Indology at Delhi where several students worked for the Ph.D. degree of the Panjab and Delhi Universities.

He has to his credit a number of outstanding research publications. His magnum opus is the Critique of Indian Realism which was first published by the Agra University in 1964. It is a study of the conflict between the Nyāya-Vaiśeṣika School and Dīnāga School of Buddhist Philosophy. Another of his original works is Sanskrit in Thirty Lectures which is very useful for a self-study of the Sanskrit language. Mention

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must also be made of his *Nyāya-Siddhānta-Muktāvalī* with an exhaustive commentary; and the *Bhāratiya Darśana* in Hindi for which he was awarded a prize of Rs. 1100. Besides these he also wrote several other works in Hindi, relating to philosophy and moral instruction. During his headship of the Sanskrit Department at Kurukshetra University, he started the publication of a Digest of Indological Studies all over the world named *Prācī-Jyoti*. This is a highly useful work, for researchers in Indology.

Dr. Dharmendra Nath had a dynamic personality. He was associated with several Universities as a member of one or more of their academic bodies. He was an enthusiastic worker for the propagation of Sanskrit learning and was ever-ready to lend his helping hand to fellow workers in the field. In recognition of his services to Sanskrit, the Government of U.P. awarded him a special prize of Rs. 15,000.

This great scholar, an ardent admirer and active promoter of the cause of Sanskrit passed away on the 9th October, 1986 to the great grief of a large number of his friends, pupils and co-workers in his field.

Jagannath Agrawal

SADHU RAM

Professor Sadhu Ram came of a well-to-do Agrawal family of Amritsar city. He had his early education at Amritsar. After passing his B.A. Examination in 1922, he joined the D.A.V. College, Lahore and took up the subject of Sanskrit for his M.A. course at the Panjab University. He studied Epigraphy as a special part of the M.A. course. Prof. Sadhu Ram had the good luck of receiving instruction in his M.A. from such stalwarts as Dr. A.C. Woolner, Dr. Laxman Sarup, Prof. M.K. Sarkar and Principal Raghuvar Dayal. As a student he was very hard working and exceptionally intelligent. He passed the M.A. examination of the Panjab University, Lahore in 1925, getting a First Class and standing first amongst those who had offered Sanskrit for their M.A.

Professor Sadhu Ram joined Law College at Lahore but before completing the course in Law he got a job in Archaeological Survey of India which was to his liking, as he was a student of Epigraphy. However, he could not stick to his favourite subject for long. At Mahatma Gandhi's call for non-cooperation with the then British government, he resigned from his job in 1930, and wrote such a strongly worded letter of resignation that even after Mahatma Gandhi's understanding with the government popularly known as Gandhi-Irwin Pact, he was not

taken into government service. Then followed a period of continuous ups and downs in his life, as he could not stick to one thing for long.

After the partition of the Panjab in 1947, he shifted to Delhi and here he took up service as Lecturer in Sanskrit in the Kirori Mal College. It was now that he was in his element. Studious as he was, this job suited him. On account of his intelligent hard work he was invited to participate in M.A. teaching at the University of Delhi and was assigned the subject of Epigraphy, which he made very popular amongst the students. He wrote a number of research papers in Epigraphy which were published in research journals of repute. After retirement he got a U.G.C. assignment at the University of Kurukshetra where he participated in the preparation of *Prācī-Jyoti*, a Digest of Indological Research and did commendable work. Prof. Sadhu Ram was an untiring worker who could stand both mental and physical strain. He was busy with his researches in Epigraphy when one day, out cycling he was knocked down by a speeding vehicle. Thus ended the life of a very brilliant Sanskrit Scholar, under tragic circumstances.

Jagannath Agrawal

G.R. SHARMA

1919-1986

With the sad demise of Dr. Goverdhan Rai Sharma on November 11, 1986, Indian Archaeology lost one of its eminent devotees.

An erudite scholar, indefatigable field worker and a devoted teacher, Professor Sharma built up the Department of Archaeology at the Allahabad University and raised it to its present enviable position. He came here well equipped for his job after assisting Sir Mortimer Wheeler in the excavations at Harappa and soon took up excavation at Kausambi and accomplished it most creditably. His field of archaeological activities gradually came to cover the whole of the Gangetic Basin and the adjoining areas of the Vindhya region. His efforts led to the establishment of a fullfledged Department of Ancient Indian History, Culture and Archaeology at the Allahabad University with its own museum. He virtually nourished this department all his life and ultimately organised its Silver Jubilee on the eve of his superannuation.

Professor Sharma believed in simple living and high thinking and combined his deep scholarship with his love for Khadi. His works include "Excavations of Kausambi (1959)" and 'Kushana Studies' apart from many reports on the excavations undertaken during his distinguished career. He had the gift of making archaeology interesting even for the layman. A special exhibition arranged by him on the excavations

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at Kausambi was honoured by a visit by no less a personality than our late beloved Prime Minister Pandit Jawaharlal Nehru himself.

Professor Sharma will be missed not only by his students who are scattered all over the country, but also by scholars and students of Archaeology and Ancient Indian History.

O.P. Bharadwaj

KAILASH CHANDRA VARMA

1907-1986

The year 1986 has been particularly unlucky for Indology. Among the several scholars who left us for their heavenly abode during this year was Shri K.C. Varma who provided in his personality a unique combination of a Scientist, Administrator and Indologist.

Born on September 11, 1907 in Allahabad to a distinguished father Shri S.P. Varma, CSI, CIE he graduated with Agriculture in 1928 and joined the Remington Rand Co. (India) Ltd in 1933. The same year he got married to Smt. Sumitra Srivastava. It is a tribute to his efficiency that he rose to be their General Manager (Sales) for India before he retired in 1967 from this Company. The same year he came to settle at Ghaziabad.

Shri Varma's exacting duties as Sales Manager could not repress his ingrained love for Ancient Indian History and Culture which was most probably a gift of his up-bringing which had already instilled in him a deep interest in works like the Epics, the Gītā and Tulasī Rāmāyaṇa. Shri Varma's interest in Indian history and civilisation was particularly directed towards topics which were material to the fixation of its early chronology. In this regard he brought to bear upon his researches in the antiquities of Vedic literature and the Epics his knowledge of astronomy and the antiquity of other ancient civilisations of the Middle East. He was a voracious reader and made a very deep study of the ancient History of Egypt and Asia Minor. He wrote extensively and published a large number of well documented articles in various journals of Indology quoting profusely from sources which are not easily accessible even to teachers and scholars working at Universities.

Shri Varma was a member of various organisations like the All India Oriental Society and the Indian History Congress and made it a point to attend their sessions regularly. Members of these societies will remember having always found him present usually with his inseparable friend Shri S.B. Rao, another administrator and Indologist. He had built up a very good library of his own and collected many rare works on ancient history.

In spite of his old age and failing health he did not hesitate to undertake long journeys to meet his friends and scholars to discuss with them points of common interest. Our last meeting with him took place on the occasion of the session of Indian History Congress at the Kurukshetra University when he took an opportunity to pay a visit to Chandigarh.

He had a very deep respect and affection for scholars and his wide circle of friends included Sanskritists like Professors Jagannath Agrawal, Ram Gopal and Acharya Udaivir Shastri. Publication of a Felicitation Volume in honour of Acharya Ji entitled "R̥tam̐bhārā-Studies in Indology" was Shri Varma's last major achievement and he accomplished this task in record time in the beginning of 1986. The labour, perhaps, proved too much for his indifferent health and he passed away after a brief illness on the 31st of August the same year.

Shri Varma will always be remembered for his warmth of affection, unsparing industriousness and depth of scholarship.

O.P. Bharadwaj

D.P. SINGHAL

1925-1986

The dedication in Professor Hugh Tinker's book "The Banyan Tree" aptly describes Professor D.P. Singhal as "A true son of India and a citizen of the world". Its truth is reflected not only by the wide sweep of Professor D.P. Singhal's scholarly pursuits but also by the International character of his professional activities.

Born at Khair near Aligarh, Damodar Prasad Singhal graduated from Panjab University, Lahore in 1946 and after the partition of India did his M.A. in Political Science in 1949 at the East Panjab University. He obtained his Ph.D. degree in History from the University of London in 1955 having already married Devahuti in 1950 who also likewise did her Ph.D. from London in 1956. While pursuing his researches at London University, Professor Singhal also worked as Political Commentator for the B.B.C.

Professor Singhal joined as a Lecturer at the University of Malaya at Singapore in 1956 and five years later in 1961 moved over to the University of Queensland, Brisbane in Australia where he rose to the position of a Reader in 1964 and became a Professor in 1969. The works to the credit of Professor Singhal reflect his deep erudition and versatile scholarships in the fields of History and Political Science. His books include the Annexation of Upper Burma (1960), India and Afghanistan : A Study in Diplomatic Relations, 1897-1907 (1963), Nationalism in India

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and Other Historical Essays (1967), India and World Civilizations—two Volumes (1969), Pakistan (1972), Modern Indian Society and Culture (1980), Gypsies : Indians in Exile (1982), A History of the Indian people (1983) and Buddhism in East Asia (1984).

Professor Singhal's work "India and World Civilisation" became particularly popular and earned him the degree of Doctor of Letters from the University of Queensland where he served for long holding additional charge of various academic and administrative offices. He travelled widely and personally visited most of the countries known as seats of early civilisations including Egypt, Greece, Rome, China and Peru. He was a frequent visitor to his motherland and attended sessions of various Cultural and Historical Societies.

As a befitting tributes to his scholarship the Royal Historical Society and the Royal Asiatic Society elected him as their fellow. In 1981 he came to Delhi as a Visiting Professor at the Jawaharlal Nehru University. He was also elected the Chairman of the Indian History and Cultural Society from 1982-1985. In 1986 he laid the foundation stone of the Centre for Research and Training in History, Archaeology and Palaeo-environment in New Delhi and was honoured with its Presidentship. The same year he died.

It is really sad that the world of Indology should have been deprived of Professor D.P. Singhal at a time which could have been the most fruitful period of his life.

O.P. Bharadwaj

**INFORMATION ON RESEARCH CONDUCTED/BEING
CONDUCTED AT DIFFERENT UNIVERSITIES/
INSTITUTIONS IN INDIA**

INFORMATION ON RESEARCH CONDUCTED
CONDUCTED AT DIFFERENT INSTITUTIONS
INSTITUTIONS IN INDIA

TITLE OF DOCTORAL THESES

I ARCHÆOLOGY

Ph.D./D.Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1.	Guna Jile-kā-Purātattva— Eka Samālocanātmaka Adhyayana.	Girija Saxena	Prachya Niketan, Bhopal	1984
2.	Ancient History and Archaeology of the Matsya Region (from 600 B.C. to A.D. 600).	Lekh Ram Madan	Kurukshetra	1985

Subjects on which Research is being Conducted Ph.D./D.Phil.

3.	The Art Motifs on Ancient Indian Pottery.	N.P. Nawani	Kurukshetra	
4.	A Cultural Study of Arch- aeological Remains from Haryana (Upto c. 1200 A.D.).	Sudarshana Bhardwaj	M.D.U., Rohtak	

II ARTS AND CRAFTS

Ph.D./D.Phil. (Degrees Awarded)

1.	Iconography of Śiva in Selected Temples of Northern Andhra.	A. Kamalavasini	Andhra	1984
2.	Aesthetic Study of Sanchi Sculptures.	M. Rao	Prachya Niketan, Bhopal	1984
3.	A Critical Study of Śakti Sculptures in the Museums of Madhya Pradesh.	O.P. Mishra	Prachya Niketan, Bhopal	1984

ARTS AND CRAFTS

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4. The Development of Art Under the Gurjara-Pratihāras—A Study (with Special Reference to Madhyadeśa). B K. Kathil Kurukshetra 1985

**Subjects on which Research is being Conducted
Ph.D./D.Phil.**

- | | | |
|--|-------------------------|----------------|
| 5. Temples of Mahendragiri. | B. Koteswara Rao | Andhra |
| 6. Drapery and Decoration in the Temple Sculptures of Northern Andhra. | B. Sree Padma | Andhra |
| 7. Temples of Vizianagaram District. | G. Venkataramayya | Andhra |
| 8. Iconometric Analysis of the Temples of Gallavalli and Sangam. | J. Vijayalakshmi | Andhra |
| 9. Agrarian System in Andhra under Vijayanagar Rule. | K. Jayasree | Andhra |
| 10. Decorative Motifs on Selected Temples of Northern Andhra. | M. Adinarayana | Andhra |
| 11. A Study of the Development of Iconography in Northern Andhra. | R. Sriramachandra Murti | Andhra |
| 12. Sanskrit Renaissance and Other Arts During Bhosala Kings of Tanjore. | R. Narayanswami | Bombay |
| 13. The Terracotta Art of Northern and Western India (from c. 2000 B.C. to c. 300 B.C.). | A. Benerji | Kurukshetra |
| 14. Early Mediaeval Art of Haryana—A Study (c. 8th to 12th Century A.D.). | Chander Pal Singh | Kurukshetra |
| 15. Bhairavarāga : Samikṣāt-maka Sampādana. | Sheela Gupta | Kurukshetra |
| 16. A Study of the Terracotta Art of North India (from the 4th to 6th Century A.D.). | Vidya Sagar | Kurukshetra |
| 17. A Study of Saṅgīta-candra. | B. Vani | Osmania |
| 18. Arts and Crafts of Northern India in Early | Shakuntala Devi | M.D.U., Rohtak |

Medieval Period (from
c. 600 A.D. to c. 1200 A.D.).

III EPICS AND PURĀṆAS

Ph.D./D.Phil. (Degrees Awarded)

- | | | | |
|--|----------------------|-------------|------|
| 1. Ancient Indian Society, Religion and Mythology as Depended in the Liṅga-Purāṇa. | R.C. Shah | Baroda | 1984 |
| 2. A Study of Śiva Purāṇa. | A. Mrutyanjaya Sarma | Osmania | 1984 |
| 3. Viṣṇudharmottara-Purāṇa Tṛtīya Khaṇḍa kā Nāṭya Śāstrīya Anuśilana. | Paramanand Misra | Saugar | 1984 |
| 4. Purāṇon kā Mahattva aura Swāmī Dayānanda. | Duli Chand Sharma | Kurukshetra | 1985 |
| 5. Aitareya Brāhmaṇa kā Sāṃskṛtika Adhyayana. | J.B. Singh | Saugar | 1985 |

Subjects on which Research is being Conducted

Ph.D./D. Phil.

- | | | |
|--|---------------------------|----------------------------------|
| 6. The Rāmāyaṇa-Puruṣārthas. | V. Subrahmanya Sastry | Andhra |
| 7. Religion in Social flux as Seen from the Main Purāṇas. | A.B. Bakre | Bombay |
| 8. Śrīmad Bhāgavata Mahā-purāṇa men Vaidika Upādāna. | Anjali Mondal | Burdwan |
| 9. Nīlakaṇṭha's Commentaries on the Major Gītās in the Mahābhārata A Critical Study. | Prajna Harikrishna Thakar | Gujarat |
| 10. Rāmāyaṇa evam Mahābhārata men Upalabdha Śakuna. | Archana Upadhyaya | Kashi
Vidyapeeth,
Varanasi |
| 11. Mahābhārata kī Sūktiyon kā Ālocanātmaka Adhyayana. | Chander Parkash Tiwari | Kashi
Vidyapeeth,
Varanasi |
| 12. Vaiṣṇava Purāṇon men Śakti kā Swarūpa. | Kamlakar Tripathi | Kashi
Vidyapeeth,
Varanasi |

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|--|---------------------------|----------------------------------|
| 13. Brahmavaivarta Purāṇa
kā Sāṃskṛtika Adhya-
yana. | Kedar Nath | Kashi
Vidyapeeth,
Varanasi |
| 14. Purāṇon men Śiva ke
Ākhyānon kā Ālocanāt-
maka Adhyayana. | Rakesh Kumar
Upadhyaya | Kashi
Vidyapeeth,
Varanasi |
| 15. Purāṇon men Rājakulon
kī Paramparā. | Ramakanta
Upadhyaya | Kashi
Vidyapeeth,
Varanasi |
| 16. Matsya Purāṇa kā Sāṃs-
kṛtika Pariśilana. | Srikanta Pandey | Kashi
Vidyapeeth,
Varanasi |
| 17. Śrīmadbhagavadgītā men
Śrī Kṛṣṇa. | Mool Raj | Kurukshetra |
| 18. Mahābhārata men
Draupadī. | Pramod Wadhawan | Kurukshetra |
| 19. A Study of Vāmana
Purāṇa. | G.V.S.N. Acharya | Osmania |
| 20. A Comparative Study of
the Three Recensions of
Rāmāyaṇa. | K. Bharathi | Osmania |
| 21. A Study of the Gītās in
Various Purāṇas. | P. Narsing Rao | Osmania |
| 22. A Study of Three Com-
mentaries on the Tenth
Skandha of Bhāgavata. | V. Ramanujacharya | Osmania |

IV. EPIGRAPHY AND NUMISMATICS**Ph.D./D.Phil. (Degree Awarded)**

- | | | | |
|---|-------------|-------|------|
| 1. A Study of the Cahamān
Inscription of Rājapūtānā. | Anita Sudan | Jammu | 1985 |
|---|-------------|-------|------|

Subjects on which Research is being Conducted**Ph. D./D. Phil.**

- | | | |
|---|-------------------|---------|
| 2. Early Image Inscription
of India—A Critical
Study. | Jagatpati Sarkar | Burdwan |
| 3. A Critical Study of
Puranic Mythology and
Religion in the Epigraphi-
cal Records of Bengal. | Shambhunath Kundu | Burdwan |
| 4. A Critical Study of
Śaka Epigraphic Records
in India. | Shyamali Hazara | Burdwan |

5. The Literary Study of Sunita Sudan Jammu
the Inscriptions of the
Paramāra Dynasty.

V GEOGRAPHY

Ph.D./D.Phil. (Degree Awarded)

1. The Historical Geography of Roshan Jamshed J.N.U., 1984
of the Gaṅgā-Jamunā Dalal Delhi
Doab upto c. 300 A.D.

VI HISTORY

Ph.D./D.Phil. (Degrees Awarded)

1. The Impact of Trade of Himanshu Prabha J.N.U., 1984
the Western Deccan Roy Delhi
During the Sātavāhana
Period.
2. Political History of the Ashok Kumar Kurukshetra 1984
Guhila-Putras.
3. History of Haryana (674 Jasbir Kaur Kurukshetra 1984
to 1206 A.D.)—A
Historical Reconstruction.
4. History of the Minor K. Suryanarayana Andhra 1985
Chālukya Families in
Medieval Āndhradeśa.
5. Ancient History & Arch- L.R. Madan Kurukshetra 1985
aeology of the Matsya
Region (from 600 B.C. to
A.D. 600).

Subjects on which Research is being Conducted

Ph.D /D.Phil.

6. History of the Telugu- M.S.Y. Balajee Andhra
Coḷa Families.
7. A Historico-Cultural Aditya Kumar Kurukshetra
Study of Hansi Region Lohan
(from the Earliest Times
to 1526 A.D.).
8. The Maukharis and Their H.H.N. Bhatnagar Kurukshetra
Times.
9. A Socio-Economic and Prasanna Kumar Kurukshetra
Religious History of the Biswal
Early Mediæval Orissa.
10. The Position of Women Utpala Nayak Kurukshetra
in Orissa—A Historical
Perspective (from the

LAW, POLITY & ADM.

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Earliest Times to the Present).

- | | | |
|--|-----------|-------------------|
| 11. Digvijaya in Ancient India. | Suprabha | M.D.U.,
Rohtak |
| 12. Settlement Pattern in Ancient Haryana, Earliest Times to 1200 A.D. | Uma Sikka | M.D.U.,
Rohtak |

VIII LAW, POLITY AND ADMINISTRATION**Ph.D./D.Phil. (Degrees Awarded)**

- | | | | |
|--|---------------|------------------|------|
| 1. The Concept of Moral Justice in Villiputturar Bhāratam. | M.S. Kesavan | Madras | 1984 |
| 2. The Agrarian System and Socio-Political Organisation under the Early Pāṇdyas Century. | Rajan Gurukul | J.N.U.,
Delhi | 1985 |

Subject on which Research is being Conducted
Ph.D./D.Phil.

- | | | |
|---|----------------|---------|
| 3. A Study of Administrative Systems of Kauṭilya, Manu and Yājñavalkya. | P. Shashirekha | Osmania |
|---|----------------|---------|

IX LINGUISTICS AND GRAMMAR**Ph.D./D.Phil. (Degrees Awarded)**

- | | | | |
|--|----------------------|-----------------------------------|------|
| 1. A Study of Sanskrit Pratyaya. | Ananta Rama
Sarma | Osmania | 1984 |
| 2. Sanskrit-Vākya-Racanā-Vyākaraṇikā evam Bhāṣā Vaijñānika Vivecana (Sanskrit Syntax : A Grammatico - Linguistic Study). | Veda Prakasha | Punjabi | 1984 |
| 3. Halāyudha kā Koṣaśāstrīya tathā Bhāṣāśāstrīya Adhyayana. | Murari Lal | Kashi
Vidyapeetha,
Varanasi | 1985 |
| 4. Rkprātiśākhya āura Aṣṭādhyāyī kā Tulanāt-maka Adhyayana. | Mange Ram
Yadav | Kurukshetra | 1985 |
| 5. Ācārya Apāli ki Kṛtiyon | Shri Krishan Sharma | Kurukshetra | 1985 |

kā Samīkṣātmaka
Adhyayana.

6. Mahāmahopādhyāya Shankar Kumar Jha Lalit Narayan 1985
Gokulanāthasammata Uni., Mithila
Nāmadhātvarthasamīkṣā.

Subjects on which Research is being Conducted
Ph D /D Phil.

- | | | |
|---|--------------------------|----------------------------------|
| 7. Grammatical Concepts in
Alamkāraśāstra. | Ramnarayan Mishra | Bombay |
| 8. A Critical Study of
Uṇādisamīkṣā. | Mrityunjay
Acharyya | Burdwan |
| 9. Contribution of Kerala to
Sanskrit Grammar. | K.P. Keshavan | Calicut |
| 10. Raghuvamśa kā Vyākara-
nātmaka Adhyayana. | Om Parkash
Dwivedi | Kashi
Vidyapeeth,
Varanasi |
| 11. Kṛdanta aura Taddhita
Prakaraṇon kā Adhyayana :
Pāṇinīya evam Jainendra
Vyākaraṇa ke Pariprekṣya
men. | Bimla Devi | Kurukshetra |
| 12. Pāṇinīya Vyākaraṇa aura
Sārasvata Vyākaraṇa kā
Tulanātmaka Adhyayana
(Kṛt, Taddhita tathā
Sampat Prakaraṇon ke
Sandarbha men). | Indu Bala Gupta | Kurukshetra |
| 13. Pāṇinīya Aṣṭādhyāyī ke
Taddhita va Kṛdanta
Prakaraṇon kā Candra-
vyākaraṇa ke sātha
Tulanātmaka Adhyayana. | Dhanesh Mahaley | Kurukshetra |
| 14. Pāṇinīya Sūtrapāṭha aura
Candrasūtrapāṭha kā
Tulanātmaka Adhyayana. | Raj Kumar | Kurukshetra |
| 15. Nāgeśa as Grammarian. | K. Sitaraman
janeyulu | Osmania |

X LITERATURE AND RHETORICS

Ph.D./D. Phil. (Degrees Awarded)

- | | | | |
|---|-----------|--------|------|
| 1. A Study of the Criticism
of Selected Muktakas in
Alamkāraśāstra. | A. Janaki | Andhra | 1984 |
|---|-----------|--------|------|

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- | | | | |
|--|---------------------------|-----------------------------------|------|
| 2. A Critical Study of Agastya Paṇḍita's Bāla-bhārata. | K.Ghanasyamala Parasad | Andhra | 1984 |
| 3. Satrahavin se Bīsavīn Śati taka kī Sanskrit Kāvya-kṛtiyān. | Kiran Singh | Kanpur | 1984 |
| 4. Sanskrit Sāhitya men Nirūpita Guru Śiṣyapa-ramparā—Eka Adhy-ayana. | Ranjana Tiwari | Kanpur | 1984 |
| 5. Sanskrit Rūpakon ke Nāyakon kā Nāṭyaśāst-riya Vivecana. | Rajdeva Mishra | Kashi
Vidyapeeth,
Varanasi | 1984 |
| 6. Humour and Satire in the Works of Kṣemendra. | Budh Singh | Kurukshetra | 1984 |
| 7. Mudrārākṣasa : A Criti-cal Study. | Kunjvihari Joshi | Kurukshetra | 1984 |
| 8. Surjana-Carita Mahā-kāvya kā Samīkṣātmaka Adhyayana. | Satya Pal | Kurukshetra | 1984 |
| 9. Śrīvatsalāñcana Bhaṭṭā-cārya Viracita Kāvya-parikṣā kā Samīkṣātmaka Adhyayana. | Satiraman Jha | Lalit
Narayan Uni.,
Mithila | 1984 |
| 10. Sahṛdayānanda Mahākā-vya kā Samīkṣātmaka Adhyayana. | Shankar Kumar
Mishra | Lalit
Narayan Uni.,
Mithila | 1984 |
| 11. Veṇīdattakṛta Rasakau-stubha kā Samīkṣātmaka Adhyayana. | Vinodanand Jha | Lalit
Narayan Uni.,
Mithila | 1984 |
| 12. A Study of the Works of Venkatadhvari. | G. Swaminatha
Chary | Osmania | 1984 |
| 13. Nāṭya Rasa ke Sandar-bha men Abhinaya—Sidd-hānta aura Prayoga (From Bharata to Viswanatha). | Harsh Mehta | Punjabi | 1984 |
| 14. Sanskrit Sāhitya men Ardhanārīśvara. | Mahesh Datta
Agnihotri | Saugar | 1984 |
| 15. Gādādhari : A Commen-tary on Śrīharṣa's Naiṣ-adhīyacaritam by Gadā-dhara : Text (cantos I-XI) with Introduction. | V.D. Mehta | Baroda | 1985 |
| 16. Vakrokti—Concept and Evolution. | M.D. Gokhale | Bombay | 1985 |

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|--|-------------------------|------------------------------------|------|
| 17. Sāhitya Ratnākara kā Kāvyaśāstrīya Adhyayana. | Bharat Bhushan Sharma | Jammu | 1985 |
| 18. Kāsmīra ke Kāvyon kā Nītiparaka Adhyayana (9th Century to 12th Century). | Chanchal Sangra | Jammu | 1985 |
| 19. Sanskrit Kāvya Śāstra men Rasābhāsa aura Bhāvābhāsa. | Kedar Nath Sharma | Jammu | 1985 |
| 20. Stuti Kusumāñjali kā Ālocanātmaka Adhyayana. | Vidya Sharma | Jammu | 1985 |
| 21. Nāṭaka Lakṣaṇa Ratna Kośa kā Vivecanātmaka Adhyayana. | Yasho Rani Gaur | Jodhpur | 1985 |
| 22. Nāṭakakāra Hastimalla : Eka Adhyayana. | Udai Pratap Singh | Kanpur | 1985 |
| 23. Mahākavi Kālidāsa ki Nāṭyakalā. | Aashutosha Kumar | Kashi
Vidyapeeth,
Varanasi | 1985 |
| 24. Dhanika aura Bahurūpa Miśra ki Ṭikāon ke Āloka men Daśarūpaka kā Pariśīlana. | Ramji Singh | Kashi
Vidyapeeth,
Varanasi | 1985 |
| 25. Bhāmahakṛta Kāvyaśāstrīya kāra kā Pariśīlana. | Sacchidananda | Kashi
Vidyapeeth,
Varanasi | 1985 |
| 26. Editing and a Study of the Āksenī Panktikā (ṭikā) of Meghadūta by Kālidāsa. | Ashok Kumar | Kurukshetra | 1985 |
| 27. Naiṣadhīyacarita Mahākāvya kā Śāstrīya Adhyayana. | Devanarayan Jha | Lalit Nara-
yan Uni.
Mithila | 1985 |
| 28. Ālankārikakāvyaśvarūpa-samīkṣā. | Ganganath Jha | Lalit Nara-
yan Uni.
Mithila | 1985 |
| 29. Bāṇabhaṭṭa ki Kādambarī men Sādrśyamūlaka Ālankārayojanā. | Himamshu Shekhar Pathak | Lalit Nara-
yan Uni.
Mithila | 1985 |
| 30. Description of Nature in the Five Mahākāvyas. | Krisna Priya | Osmania | 1985 |
| 31. Sanskrit Nāṭyasāhitya evam Nāṭya-śāstra ke Sandarbha men Drśyayojanā ke Tattvon kā Samīkṣātmaka Adhyayana. | Kumud Lata Sharma | Punjabi | 1985 |

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- | | | | |
|--|----------------------------|-----------------------------|------|
| 32. Sanskrit men Aucitya kā Saiddhāntika evam Prāyogika Pakṣa. | Shrikrishan Sharma Kaushik | Punjabi | 1985 |
| 33. Munividyāsāgara kī Kṛtiyon kā Adhyayana. | Asha Malaiya | Saugar | 1985 |
| 34. Dr. V. Raghavan kā Vyaktitva tathā Kṛtitva. | Asha Sarvate | Saugar | 1985 |
| 35. Bhavabhūti ke Nāṭakon kā Nāṭya Śāstrīya Adhyayana. | Indira Srivastava | Saugar | 1985 |
| 36. Irony in Sanskrit Drama. | Kshetravasi Panda | Saugar | 1985 |
| 37. Sanskrit Sāhitya men Purūravā Urvaśī Kathā. | Prabhu Dayal Tripathi | Saugar | 1985 |
| 38. Satrahaviṇ Śatābdi ke Sanskrit Mahākāvya. | Ramlakhan Pandey | Saugar | 1985 |
| 39. Sanskrit Rūpakon men Chāyā Nāṭya. | Sudha Jain | Saugar | 1985 |
| 40. Annadācarana-Vyaktitva tathā Kṛtitva. | Uma Soni | Saugar | 1985 |
| 41. Contribution of Aruṇagirinātha to Sanskrit Literature. | W. Prahlada Naidu | Venkateswara Uni., Tirupati | 1985 |
| 42. Bhavabhūti ke Rūpakon kā Nāṭyaśāstrīya Adhyayana. | Vidya Yadav | Sukhadia Uni., Udaipur | 1985 |

Subjects on which Research is being Conducted
Ph.D./D.Phil.

- | | | |
|---|-------------------------|---------|
| 43. Kṣemakutūhala : A Critical Study and Editing. | H.V. Bhuptani | Baroda |
| 44. Vijayapradīpa of Mahālayadāsa : Text Translation and Study. | R.S. Vyas | Baroda |
| 45. A Study on Subandhu's Vāsavadattā. | Haricharan Das bairagya | Burdwan |
| 46. Rudrachandra's Uṣārāgodaya. | Mina Hati | Burdwan |
| 47. Kavikarṇapūra's Contribution to Indian Aesthetics. | Raikishori Nandi | Burdwan |
| 48. A Literary Study of Māgha's Śiśupālavadham. | Sadananda Koley | Burdwan |
| 49. A Study of the Vāgbhaṭ-ālaṃkāra. | Sukhendu Chattopadhyay | Burdwan |

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|---|------------------------------|---------|
| 50. Pūrvabhārata Campū of Manaveda—A Critical Study. | Baby Girija | Calicut |
| 51. A Critical Study of Samudrabandha's Commentary on Alamkāra Sarvasva. | C. Narayanan | Calicut |
| 52. A Critical Study of Chamaka's Kāvyaalamkāra. | C.R. Subhadra | Calicut |
| 53. Viṣṇuvilāsa of Rāmāpanivāda—with the Commentary Viṣṇupriyā—A Critical Edition and Study. | C. Divakaran Namboodiri | Calicut |
| 54. Minor Rūpakas of Rāmāpanivāda—A Critical Study. | K. Suneetha | Calicut |
| 55. Keśava Miśra's Alamkāra Śekhara—A Study. | K.V. Vasudevan | Calicut |
| 56. Prabodha Candrodāya of Kṛṣṇamiśra—A Critical Study. | K.P. Aley | Calicut |
| 57. Śrī Cihnakāvya—A Study with Special Reference to Prākṛta Prakāśa. | S. Sasikumari | Calicut |
| 58. A Study of Stylistics in Sanskrit Poetics with Special Reference to Kuntaka. | T. Vasudevan | Calicut |
| 59. A Critical Evaluation of Kālidāsa's Śakuntalā by the Author of the Abhijñāna Śakuntala Carcā. | V.P. Vimla | Calicut |
| 60. Critical Edition of Ghanaśyāma's Com. on Abhijñānaśakuntala. | Arunaben Manubhai Bhatt | Gujarat |
| 61. Jayadeva's Candrāloka : A Study. | Kantilal Girijashankar Raval | Gujarat |
| 62. Daṇḍinum Arthālamkāra Nirūpaṇa. | Mohini Acharya | Gujarat |
| 63. Vallabhadeva's Sandehaviṣauṣadhi on Māgha's Śiśupālavadham. | Rohini Hariharbhai Bhatt | Gujarat |
| 64. A Critical Edition of Jonarāja's Commentary on Kirātārjunīyam. | Anjali Rani | Jammu |

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- | | | |
|--|------------------------------|----------------------------------|
| 65. Kāvya-parīkṣā kā Ālocanātmaka tathā Tulanātmaka Adhyayana | Nirdosh Kumari | Jammu |
| 66. A Critical Study of the Dramas Written by Ānandaray Makhi. | Vijay Lakshmi | Jammu |
| 67. Rāmakathopajīvi—Nāṭakon ke Strīpātra. | Avadhesh Narayana Upadhyaya. | Kashi
Vidyapeeth,
Varanasi |
| 68. Harisaubhāgya kā Ālocanātmaka Anuśilana. | Baikunth Nath Mishra | Kashi
Vidyapeeth,
Varanasi |
| 69. Adbhuta Rasa-Siddhānta evam Prayoga. | Chhote Lal Verma | Kashi
Vidyapeeth,
Varanasi |
| 70. Aśvaghōṣakṛta Sūtrālaṃkāra kā Ālocanātmaka Adhyayana. | Chakradhar Pandey | Kashi
Vidyapeeth,
Varanasi |
| 71. Āśādhara Bhaṭṭa kī Kṛtiyon kā Anuśilana | Dhanurdhara Upadhyaya | Kashi
Vidyapeeth,
Varanasi |
| 72. Bhavabhūti kī Kṛtiyon kā Dārśanika Anuśilana. | Durga Prasad Pandey | Kashi
Vidyapeeth,
Varanasi |
| 73. Bṛhatrayī men Sādrśya Yojanā. | Gian Chandra Ray | Kashi
Vidyapeeth,
Varanasi |
| 74. Kāvya Prakāśa aur Sāhitya Darpaṇa kā Tulanātmaka Adhyayana. | Jai Shankar Ojha | Kashi
Vidyapeeth,
Varanasi |
| 75. Puṣpa Sūtra kā Samīkṣātmaka Adhyayana. | Madhu Lata Tiwari | Kashi
Vidyapeeth,
Varanasi |
| 76. Vālmiki aur Bhavabhūti kī Śītā kā Tulanātmaka Adhyayana. | Mohan Lal Tiwari | Kashi
Vidyapeeth,
Varanasi |
| 77. Kālidāsa kī Kṛtiyon men Upalabdha Sūktiyan kā Parīśilana. | Om Prakash Dwivedi | Kashi
Vidyapeeth,
Varanasi |
| 78. Jagaddharakṛta Stuti Kusumāñjali kā Ālocanātmaka Parīśilana. | Ram Akabal | Kashi
Vidyapeeth,
Varanasi |
| 79. Kavi Karṇapūra evam Umāpatikṛtapārījāta-haraṇa Mahākāvya kā Anuśilana. | Ved Prakash Verma | Kashi
Vidyapeeth,
Varanasi |

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|---|----------------------|----------------------------------|
| 80. Rāmopajīvi Nāṭakon men
Rāma kā Caritra. | Vinay Kanta Mishra | Kashi
Vidyapeeth,
Varanasi |
| 81. Mukta Pañcaśatī—Eka
Adhyayana. | Shiv Prakash Pandey | Kashi
Vidyapeeth,
Varanasi |
| 82. Kādambarī ke Paurāṇika
Sandharbha kā Viśleṣa-
pātmaka Adhyayana | Kamla Gupta | Kurukshetra |
| 83. A Study of Vemabhūpāla-
caritam. | E.V.S.L. Sastri | Osmania |
| 84. Karuṇa Rasa in Sanskrit
Literature. | G M. Ramulu | Osmania |
| 85. A Study of Alamkāramāṇi-
hāras. | K. Ramanujacharya | Osmania |
| 86. A Study of the Com-
mentaries of Ghanaśyāma. | P. Shashirekha Reddy | Osmania |
| 87. A Study of Dramas Based
on Rāmāyaṇa. | S. Haranath | Osmania |
| 88. Sanskrit Loka-Kathā-
Sāhitya men Nāri :
Samālocanātmaka
Adhyayana. | Karuna Dashora | Sukhadia Uni.,
Udaipur |
| 89. Sanskrit Nāṭaka men
Yathārtha evam Ādarśa. | Rekha Rani Vyasa | Sukhadia Uni.,
Udaipur. |
| 90. Śrī Narendraprabha-
sūrikṛta Alamkāra—
mahodadhi kā Adhyayana. | Sneh Lata Sahlot | Sukhadia Uni.,
Udaipur. |

XI—MISCELLANEOUS

Ph. D./D. Phil (Degree Awarded)

- | | | | | |
|------------------------|---------|---------------------------|---------|------|
| 1. Bhāratīya
Prema. | Sāhitya | Dhirendranath
Banerjee | Burdwan | 1985 |
|------------------------|---------|---------------------------|---------|------|

Subjects on which Research is being Conducted

Ph. D /D. Phil

- | | | |
|---|--------------------------|--------|
| 2. Puranic Records of Gifts. | K.D. Acharya | Bombay |
| 3. Innovations in the Metho-
dology of Sanskrit
Teaching. | Laxmichand
Deveriya | Bombay |
| 4. Pūrvī Madhya Pradeśa ki
Janajātiyon ke Viśvāsoṅ
kā Dārśanika Adhyayana-
Uravi, Koraya, aura | Manohar Lal
Chourasia | Saugar |

PHIL. & REL. (BUDDHIST) 232

Kuḍāku Jātiyon ke
Viśeṣa Saṇdarbha men.

5. Samakālīna Bhāratīya Suresh Prasad Saugar
Cintana men Aśubha kī Gautam
Samasyā kā Samīkṣātmaka
Adhyayana.

XII—A PHILOSOPHY AND RELIGION (BUDDHIST)

Ph.D./D.Phil. (Degree Awarded)

1. Bauddha Rājanīti Dar- Akhileshwar Pd. Saugar 1985
śana kā Samīkṣātmaka Dubey
Adhyayana.

Subjects on which Research is being Conducted

Ph. D./D. Phil.

2. Buddha and Devātmā : T. Rani Bangalore
A Comparative Study.
3. A Critical Study of Raj Kumar Deswal Kurukshetra
Some Important Concepts of an Ideal Person
with Special Reference
to Gītā and Buddhism.
4. Bauddha mata men Madhav Bharti Ravishankar
Dhyāna Praṇāliyon kā Uni., Raipur
Anuśilana.
5. Buddhist Religion and Raka Singh Saugar
Philosophy Under the
Guptas : A Critical Study.

XII—B PHILOSOPHY AND RELIGION (NON-BUDDHIST)

Ph.D./D.Phil. (Degrees Awarded)

1. The Role of Jñāna Sardar Bahadur Allahabad 1984
Yoga in Advaita Singh
Vedānta.
2. The Atheistic Views of Srikant Mishra Allahabad 1984
Indian Philosophy.
3. Lalita sahasranāmas- L.M. Joshi Baroda 1984
totra : A Study (in the
Light of the Comment-
ary of Bhāskararāya

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| 4. Re-discovery of Kuṇḍalini Yoga. | Raj Kumar Khera | Kurukshetra 1984 |
| 5. Prāyaścitta—Precept and Practice. | K.R. Ponkshe | Bombay 1985 |
| 6. Utpaladeva kā Kāśmīra Śaiva Darśana ko Yogadāna. | Jagir Singh | Jammu 1985 |
| 7. A Critical Study of Śabda Pramāṇa in Indian Philosophy. | Jai Singh | Kurukshetra 1985 |
| 8. Syādvādmañjarī : Eka Samikṣātmaka Adhyayana. | Kiran Kala Jain | Kurukshetra 1985 |
| 9. Bhāratiya Darśana men Paramāṇuvāda. | Praphull Arya | Kurukshetra 1985 |
| 10. Advaita Vedānta and the Problem of Religious Language. | John Allen Grimes | Madras 1985 |
| 11. Śrī Rāmānuja ke Prapatti Sidhānta kā Anuśilana. | Piithavi Vallabha Chandrakar | Ravishankar 1985 Uni., Raipur |
| 12. Samakālīna Bhāratiya Cintana ko Vivekānanda ki Dena. | Bharat Kumar Tiwari | Saugar 1985 |
| 13. Śaḍadarśanon men Sṛṣṭi aura Laya ki Avadhāraṇā kā Vikāsa. | Krisna Jain | Saugar 1985 |

**Subjects on which Research is being Conducted
Ph D./D. Phil.**

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| 14. Indian Atheism : A Critical Study. | A C.R. Prakash | Bangalore |
| 15. Portents, Omens and Other Supernatural Phenomena in the Atharvanic Literature. | Kanu Kumar Das | Bombay |
| 16. Satkāryavāda ki Samikṣā. | Gulnagar Begum | Burdwan |
| 17. Jīveśvaraviveka Vicāra. | Jayasree
Bhattacharyya | Burdwan |
| 18. Śrīmad Bhagavad Gītā ki Śāṅkara Bhāṣya Samikṣā. | Krishna Das | Burdwan |
| 19. Brahmasiddhikāra Ācārya Maṇḍana aura Śārīraka-bhāṣyakāra Ācārya Śāṅkara ki Dārśanika dr̥ṣṭi se Tulanāmūlaka Ālocanā | Mitali Nandi | Burdwan |

PHIL. & REL. (NON BUDDHIST) 234

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| 20. A Critical Study of the Nyāyabindu of Dharma-kīrti. | K.K. Ambika devi | Calicut |
| 21. Śūkṣepa-śārīraka of Sarvajñamuni—A Critical Study. | Yogendra Rishiraj Agnihotri | Gujarat |
| 22. Kāśmīra Śaiva Darśana men Somananda kā Sthāna. | Neelam Gupta | Jammu |
| 23. Prameya Ratnārṇava kā Dārśanika Anuśilana. | Anil Kumar Mishra | Kashi
Vidyapeeth,
Varanasi |
| 24. Ballabha Sampradāya kī Kṛṣṇa Viśayaka Stutiyon kā Ālocanātmaka Pari-śilana. | Draupadi Upadhyaya | Kashi
Vidyapeeth,
Varanasi |
| 25. Caitanya Sampradāya kī Kṛṣṇa Viśayaka Stutiyon kā Ālocanātmaka Anu-śilana. | Ranjna Tripathi | Kashi
Vidyapeeth,
Varanasi |
| 26. Purāṇon men Upalabdha Yoga ke Aṣṭāṅgon kā Vivecana. | Shashi Kant Pandey | Kashi
Vidyapeeth,
Varanasi |
| 27. Yuktidīpikā ke Sandarbha men Sāṅkhya-Kārikā kā Samīkṣātmaka Adhyayana. | Usha Kumari | Kashi
Vidyapeeth,
Varanasi |
| 28. Vālmiki Rāmāyaṇa men Dharma kā Swarupa. | Neera Manchanda | Kurukshetra |
| 29. Isvara Pratyabhijñā Vimarśiṇī : A Study. | Nirmal Sunder Mishra | Kurukshetra |
| 30. Rāmānuja Bhāṣya on the Bhagavadgītā—A Study. | Pushap Lata Duggal | Kurukshetra |
| 31. A Critical Study of Saundaryalaharī with the Commentaries of Lakṣmīdhara. | Rajendra | Kurukshetra |
| 32. Nyāyadarśana men Pratyakṣa. | Sushma | Kurukshetra |
| 33. Kṣaṇabhangasiddhi of Ratnakīrti—A Study. | Vibha Rajvanshi | Kurukshetra |
| 34. Saṅkṣepa Śārīrakam—A Critical Study. | A.D. Tripathi | Lucknow |
| 35. Concept of Salvation in Hinduism and Christianity with Special Reference | Kanchan Saxena | Lucknow |

- to Śaṅkara, Rāmānuja and Thomas Aquinas.
36. Tarka Bhāṣā evaṁ Tarka Saṅgraha men Pramāṇa Nirūpaṇa : Tulanātmaka evaṁ Samīkṣātmaka Anuśīlana. Om Prakash Mishra Lucknow
37. The Problem of Evil in Christian and Indian Religious Thoughts. Renu Saxena Lucknow
38. Samakālīna Bhāratīya Mānavavāda : Eka Samīkṣātmaka Anuśīlana. Bhagirath Rajak Saugar
39. The Concept of Man—Existentialism. Firdous Akhtar Saugar
40. The Philosophical and Religious Study of Uddhava Gīta. Krishan Das Ravishankar Uni., Raipur
41. Caitanya ke Bhakti-Darśana kā Samālocanātmaka Adhyayana. Pavitra Mohan Ravishankar Uni., Raipur
42. A Critical Study of Dīnnāga Theory of Knowledge. Anand Parkash Pandey Saugar
43. Bhāratīya Darśana men Ahimsā ke Sampratyaya kā Samīkṣātmaka Adhyayana. Rama Chaudhary Saugar
44. Yoga Sādhana — Yoga Sūtra aura Visuddhimagga kā Tulanātmaka Adhyayana. Rohini Vaidya Saugar

XIV SOCIAL AND ECONOMIC INSTITUTIONS

Subject on which Research is being Conducted
D.Litt.

1. Socio-Cultural History of the Andhras as Reflected in Telugu Literature till 17th Century. K. Suryanarayana Andhra

Ph.D./D. Phil. (Degree Awarded)

2. Sanskrit-Sāhitya meṁ Sāmānyajana-jīvana Citraṇa. Manju Lata Tiwari Kashi 1985
Vidyapeeth, Varanasi

VEDIC STUDIES

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Subjects on which Research is being Conducted
Ph.D./D.Phil.

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| 3. Manu-Smṛti ke Ādhāra para Prācīna Bhāratiya Sāmājika Vyavasthā kā Vivecanātmaka Anuśilana. | Prem Shankar Pandey | Kashi Vidyapeeth, Varanasi |
| 4. Gṛhya Sūtron men Upalabdha Upanayana Saṁskāra Vidhi kā Samikṣātmaka Adhyayana. | Pushpa Srivastava | Kashi Vidyapeeth, Varanasi |
| 5. Vratārthavicāra : Nāgeśabhaṭṭa kī Mañjūṣā ke Pariprekṣya men. | Kashmiri Lal | Kurukshetra |
| 6. Dharmaśāstra men Prāyaścitta kā swarūpa aura prakāra. | Rajya Shri | Kurukshetra |

XV VEDIC STUDIES

Ph.D./D. Phil. (Degrees Awarded)

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|---|--------------------|---------|------|
| 1. Taittirīya Upaniṣad : A Study. | M.P. Pathak | Baroda | 1984 |
| 2. Yājñavalkyasmṛti— Eka Adhyayana. | R.K. Patel | Gujarat | 1984 |
| 3. Philosophy of Viśvāmitra in the Vedic Literature. | Usa Jitendra Joshi | Gujarat | 1984 |
| 4. Vedic Mysticism and Some English Poets : A Comparative Study. | S.P. Vora | Bombay | 1985 |
| 5. Ṛgvedic Mantras in the Puranic Setting. | Rajani Bilolikaṛ | Osmania | 1985 |
| 6. Vedic Saṁhitāon aura Viṣṇu Purāṇa men Viṣṇu ke Swarūpa kā Tulanātmaka Adhyayana. | Bhushan Kumar Goel | Punjabi | 1985 |

Subjects on which Research is being Conducted
Ph.D./D. Phil.

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| 7. Development of Upaniṣadic Concepts. | V.G. Sarkhot | Bombay |
| 8. Ṛgvedīya Sāyaṇabhāṣya kī Vinīyogavyākhyārtha Samikṣā. | Kajal Chandra Dey | Burdwan |

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| 9. Āśvalāyana ke Anubartana men Kayokti Śrautayajña kā Samīkṣātmaka Adhyayana. | Sibabrata Bandyopadhyay | Burdwan |
| 10. Female Deities of the Ṛk.-Saṁhitā. | Srimanta Chattopadhyay | Burdwan |
| 11. The Yājñavalkīya-kāṇḍa of the Bṛhadāraṇyaka Upaniṣad : A Critical Study. | Alka Kumari Ramachandra Trivedi | Gujarat |
| 12. Nārada-smṛti : A Study. | Sunanda Yagneshwar Shastri | Gujarat |
| 13. Vibhinna-Sampradāyon ke Bhāṣyon ke Āloka men Kāthopaniṣad kī Dārśanika Samīkṣā. | Krishan Kanta Dubey | Kashi Vidyapeeth, Varanasi |
| 14. Śukla Yajurvedīya Śāutramantron kā Samīkṣātmaka Adhyayana. | Prema Devi | Kashi Vidyapeeth, Varanasi |
| 15. Swāmī Dayānanda ke Yajurveda Bhāṣya meṁ Indra evam Marut kā Swarūpa : Eka Samīkṣātmaka Adhyayana. | Chitaranjan Dayal Singh Kaushal | Kurukshetra |
| 16. Nipātārtha Vicāra. | Seema Rani | Kurukshetra |
| 17. Ṛgveda ke Saptam-manḍala kā Ṛṣi, Devatā tathā Chandon kī Dṛṣṭi se Samīkṣātmaka Adhyayana. | Uma Sharma | Kurukshetra |
| 18. A Study of Upaniṣadic Vidyās. | Jayashri Rama Rao | Osmania |
| 19. Vaidika Ācāra Mīmāṃsā kā Samālocanātmaka Adhyayana. | Trilokinath Khatri | Ravishankar Uni., Raipur |
| 20. Bṛhadāraṇyaka Bhāṣya ke Sanskrit Bhāṣyon kā Ālocanātmaka Adhyayana. | Vidhya Acharya | Sukhadia Uni., Udaipur |

RESEARCH INSTITUTIONS IN INDIA

ANDHRA

Andhra University, Waltair.

At present two research projects related to the field of history and archaeology are in progress in the Department of History and Archaeology—

1. 'Village Survey of Srikakulan district' by Prof. K. Sundaram is in process. The Project aims to examine the social and cultural conditions of the tract from the earliest times to the end of the medieval times.
2. 'Pancharamas in Medieval Andhradesa' by Dr. M. Krishna Kumari. The Project with financial assistance from the U.G.C. under 'Career Awards Scheme' aims at finding out the origin and the history of five Saivite shrines in Medieval Andhra. It also undertakes the socio-economic study of the medieval period on the basis of the temple-inscriptions and sculptural data. Further it deals with the art and architectural features of the five temples.

SAGAR

Dr. Hari Singh Gaur Vishva Vidyalaya, Sagar.

The Department has its own publication programme. It has published 35 learned works in the form of Books or monographs. The Department has also been publishing two quarterly journals. The main area of research in this Department is Nāṭya Śāstra, Ancient Indian Theatre, Sanskrit Drama and Dramaturgy. At present two Research Projects related to this field are in progress in this Department —

1. Nāṭyaśāstrabhāṭkoṣa—Encyclopaedic Dictionary of Nāṭyaśāstra. With financial assistance from U.G.C. this major project was started from May, 1984. An Encyclopaedic Dictionary of Dramaturgy and Ancient Indian Theatre, including Aesthetics and Fine Arts is in progress under the project. A concordance of 10,000 terms has been prepared. Exposition of each term, with relevant excerpts, has been noted from 50 Sanskrit texts. Detailed articles of 30 terms have already been prepared.

The Department has published the following monographs prepared under this project—

1. Bibliography of Nāṭyaśāstra.
 2. Basic Terms of Nāṭyaśāstra Pt. I.
 3. Basic Terms of Nāṭyaśāstra Pt. II.
2. Research Project—Restoration of the lost works related to Nāṭyaśāstra.

This project was undertaken by the Department from June, 1984 with assistance from Ministry of Human Resource Development, Govt of India. The findings of the projects are to be published shortly.

BOOKS RECEIVED

- | | | |
|---|--------------------------|--|
| 1. Apabhraṁśa of Hemacandra. | Kantilal Baldevaram Vyas | Prakrit Text Society, Ahmedabad. |
| 2. Pratyāhāra-Sūtron kā Nirmātā Kauna. | Bhimsena Shastri | Bhaimi Prakashan, Delhi. |
| 3. Bhagavadgītā. Translation and Commentary. | Richard Gotshalk | Motilal Banarsidass, Delhi. |
| 4. Bhartṛhari's Vākyapadīya. | J.M. Shukla | L.D. Institute of Indology, Ahmedabad - 9. |
| 5. Early Buddhist Philosophy in the Light of Four Noble Truths. | Alfonso Verdu | Motilal Banarsidass, Delhi. |
| 6. Geeta Enlightened. | Yogi Mahajan | Motilal Banarsidass, Delhi. |
| 7. Nāgeśa Bhaṭṭa's Vaiyākaraṇa Siddhānta-Maṇjūṣā | K.D. Shastri | Vishal Publications, Kurukshetra University Campus, Kurukshetra. |
| 8. Suffering : Indian Perspectives. | Kapil N. Tiwari | Motilal Banarsidass, Delhi. |
| 9. Language and Release. | Ivan Kocmarek | Motilal Banarsidass, Delhi. |
| 10. The Vīṇāśikhatantra. | Teun Goudriaan | Motilal Banarsidass, Delhi. |
| 11. The Ācārya Śaṅkara of Kālādī. | I.S. Madugula | Motilal Banarsidass, Delhi. |
| 12. Śramaṇa Tradition. | G.C. Pande | L.D. Institute of Indology, Ahmedabad-9. |

BOOKS RECEIVED

241

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|---|------------|---|
| 13. Śravaṇa, Manana
and Nididhyāsana. | K. Pratap | T.V. Press, Tirupati,
517501. |
| 14. Kaśmīra kā
Sanskrit Sāhitya
ko Yogadāna | Ved Kumari | J. and K. Academy of
Arts, Culture and
Languages, Nahra Marg,
Jammu. |



OUR CORRESPONDENTS

1. Ahmedabad Dr. N.M.Kansara
Prof. of Sanskrit &
Director of Maharshi Academy of Vedic Sciences,
17/176, Vidya Nagar, Near Himmatalal Park,
Polytechnic, Ahmedabad-380015.
2. Allahabad Dr. Adya Prasad Mishra
Ex. V.C. Allahabad University,
26, Balrampur House, Allahabad-26.
3. Baroda Prof. S.G. Kantewala
Dept. of Sanskrit, Pali & Prakrit,
University of Baroda.
4. Bhopal Dr. R.K. Sharma
Principal,
Prachya Niketan, Centre of Advanced Studies in
Indology and Museology,
Bhopal.
5. Bodhagaya Dr. Upendra Thakur
Prof. & Head of the Dept. of Ancient Indian
History & Asian Studies,
Magadh University, Bodh-Gaya (Bihar),
Gaya.
6. Bombay Dr. S.A. Upadhyaya
Director,
Post-graduate and Research Department,
Kulpati K.M. Munshi Marg, Bombay-7.
7. Calcutta Dr. A.L. Thakur
Professor of Higher Research Asiatic Society,
Calcutta.
8. Calcutta Dr. S.R. Banerjee
Professor,
Department of Comparative Philology,
Calcutta University, Calcutta-73.

OUR CORRESPONDENTS 243

9. Delhi Dr. R.V. Joshi
Prof. of Sanskrit,
University of Delhi.
10. Gauhati Dr. M.M. Sharma
Prof. & Head of the Dept. of Sanskrit,
Gauhati University.
11. Jabalpur Dr. K.K. Chaturvedi
Prof. & Head of the Dept. of Sanskrit and Pali,
Jabalpur University.
12. Jammu Dr. Ved Kumari Ghai,
Prof. of Sanskrit,
Jammu University.
13. Madras Dr. K. Kunjunni Raja
Director of Research,
C/O. Adyar Library, Adyar,
Madras.
14. Nagpur Dr. Ajaya Mitra Shastri,
Prof. of Ancient Indian History, Culture and
Archaeology,
Nagpur University.
15. Patiala Dr. D.K. Gupta
Prof. of Sanskrit,
Panjabi University, Patiala.
16. Poona Prof. V.G. Rahurkar
Deccan College, Poona.
17. Rajasthan Dr. R.C. Dwivedi
Director, School of Humanities,
Dept. of Sanskrit,
Rajasthan University, Jaipur.
18. Sagar Dr. K.D. Bajpai,
H/15, Padmakar Nagar,
Sagar (M.P.) 470004.
19. Santiniketan Dr. B. Banerjee
Dept. of Sanskrit and Pali,
Visvabharti University,
Santiniketan (W.B.).

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20. Waltair

Dr. P. Sriramamurti
Prof. of Sanskrit,
Andhra University, Waltair (A.P.).



